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ABSTRACT

This guide, a supplement to the "Artes Latinae Level One Teacher's Manual," prepared for use in the School District of Philadelphia, focuses primarily on how to adapt this course, intended for individualized instruction, to group instruction. Discussion of the multisensory instructional system includes remarks concerning the use of films, study prints, captioned filmstrips, a reference notebook, and computer-assisted instruction. Model lesson plans and individual units for level one are discussed. Appendixes contain material on films in the School District's audiovisual library, a bibliography for teacher reference, and background information on the authors of the basic sentences. (RL)

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*Teacher's Guide to Accompany*

# ARTES LATINAE

*THE ENCYCLOPAEDIA BRITANNICA*
*LATIN INSTRUCTIONAL SYSTEM*

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INSTRUCTIONAL SERVICES
THE SCHOOL DISTRICT OF PHILADELPHIA
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## FOREWORD

The purpose of this guide is to assist teachers in The School District of Philadelphia in the creative classroom utilization of ARTES LATINAE, the Encyclopaedia Britannica Latin instructional system. This guide is intended basically as a supplement to the ARTES LATINAE LEVEL ONE TEACHER'S MANUAL and presupposes familiarity with it. Stress has been placed on the early units of Level One in the belief that the inexperienced teacher needs the most help with these.

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# INTRODUCTORY NOTES ON ARTES LATINAE

ARTES LATINAE is an innovative approach to the teaching of Latin in the following respects:

1. The goals are different from those of the traditional course. Here the ability to understand, speak, read, and write Latin without recourse to English is stressed.

2. Programmed instruction is used.

3. The findings of modern structural linguistics, educational psychology, and psycholinguistics are employed.

4. There is abundant provision for aural-oral work.

5. The course is a multisensory instructional system that includes tapes, filmstrips, study prints, and sound films, as well as student programmed textbooks, a reference notebook, a reader, and printed tests.

A fundamental initial problem facing the teacher of ARTES LATINAE is how to adapt a course intended for individualized instruction to group instruction. Generally it is recommended that the first ten units of Level One be done in lockstep, i.e., with the class kept together and working through the Student Programmed Text frame by frame. After the students are familiar with the concepts of programming and have completed the first ten units in lockstep there are several possibilities:

1. The class may be divided into several groups, each of which may proceed at its own speed. One group may work through the frames using a tape recorder. Another may proceed through the frames under the guidance of a student monitor or the classroom teacher. Another may work with the Basic Sentence filmstrips. Another might work with the readers or study prints or tests. During this group work the teacher moves around the classroom to provide tutorial help and motivation.

   Computer Assisted Instruction (CAI), where available, may be used by some of the pupils for extra drill and reinforcement. (For additional information on CAI see the section of this guide headed Computer Assisted Instruction (CAI) with ARTES LATINAE.)

   The teacher may wish to set target dates for the completion of each unit and to bring the class together for certain activities, e.g., drill with the Basic Sentence filmstrips. Group work generally works well with well-motivated or small classes. Effective group work and the pupil centered classroom that is implicit in it require very careful planning on the part of the teacher. Group work which is not well planned tends to degenerate into meaningless chaos.

2. The class may be kept in lockstep throughout the course. Students may recite answers individually or in chorus. Frames may be assigned for homework. This approach is particularly well adapted to classes that do not read at grade level in English or with classes that have difficulties in comprehending the cultural and structural concepts found in ARTES LATINAE. It is also well adapted to large classes. Faster moving pupils might be allowed to form a small group apart from the class to progress at their own rate of speed.

3. Each student may work through the programmed text at his own pace using the facilities of an electronic classroom. Each student would control his own tape recorder and be able to hear his own responses. Each pupil would be able to hear the tapes that accompany ARTES LATINAE as necessary. The teacher's role in such an approach becomes largely tutorial. In order for such individualization of instruction to be effective the teacher must have adequate time to confer with and monitor each pupil.

The teacher is strongly advised to preview each unit carefully before attempting to teach it. The Teacher's Manual (pp. 64-91) contains an outline of each unit that is very helpful. The teacher may wish to present the students with a skeletal outline of the contents of each unit.

In many cases ARTES LATINAE will be begun in grade seven after the students have had two years of FLES Latin in grades five and six. (The acronym "FLES" stands, of course, for foreign language in elementary school.) During their FLES Latin experience pupils approached Latin in a purely audio-lingual fashion and with no formal grammatical analysis. The emphasis was on manipulating the spoken language. There was also abundant work on English derivatives, Roman everyday life, and classical mythology. Teachers of Latin in grades seven and eight should familiarize themselves with the FLES Latin course so that they will be able to capitalize on what the pupils have already covered. Teachers of Latin in grade seven may want, in particular cases, to finish the FLES Latin course when this was not finished in grade six before beginning ARTES LATINAE. Pupils who have had FLES Latin should be able to move through ARTES LATINAE more rapidly than those who have not.

The teacher should be conscious of his obligation to teach Classical Studies in the fullest humanistic sense rather than merely teaching the facts of Latin grammar. Since ARTES LATINAE is built around quotations from Latin literature it provides a wonderfully direct contact with the thought and wisdom of the ancients. If this contact is to be really meaningful to the students there must be sufficient groundwork laid by the teacher on classical culture, history, and civilization. The multisensory components of ARTES LATINAE can be most useful in helping to lay this foundation. The teacher with a set of traditional textbooks on hand may want to use the English cultural essays as resource material. The teacher should regard time spent on culture, history, and civilization as time well spent.

Another important obligation of the teacher is to use Latin as an instrument to extend the English verbal functioning of the students and thus place the subject squarely in the realm of basic studies. ARTES LATINAE does contain work on English vocabulary building both in the programmed text and in the reader. The teacher must add to this work at every possible opportunity. For assistance in the teaching of English derivatives, the teacher is referred to the FLES Latin materials available from the office of Foreign Languages, Instructional Services.

Since the approach found in ARTES LATINAE is so different from the traditional approach to Latin, teachers may wish to send letters home to parents explaining the programmatic and multimedia nature of ARTES LATINAE and asking for the help of parents in the development of good home study habits on the part of the pupils. Protocol generally demands that such a letter be countersigned by the principal of the school. Write-ups in the school paper and demonstration lessons to which parents are invited are useful vehicles for educating the school family on the nature and goals of ARTES LATINAE and generally have a favorable effect on Latin enrollment.

The multimedia nature of ARTES LATINAE requires that the teacher have daily use of a tape recorder and filmstrip projector. A 16mm. sound film projector is also frequently needed. Lockable closet space for tapes, readers, filmstrips, films, and study prints as well as equipment is also necessary. Teachers who "float" should be provided with carts or "trucks" for their materials and equipment.

## DISCUSSION OF INDIVIDUAL UNITS

### UNIT 1

Though the primary purpose of this unit is to teach students to operate the programmed text and to create positive attitudes towards Latin, its rich cultural possibilities should not be ignored.

It is suggested that the teacher call on individual students to read particular frames aloud and give answers. After each frame is done the teacher must explain it in simpler terms where necessary or ask the students to explain it in their own words. The teacher should also enlarge upon the frames where desirable. For example, in Frame 98 the Colosseum is discussed. The teacher may wish to show the students at this point the study print of the Colosseum from the Historical Reconstructions of Rome and comment briefly on it.

The tape recorder should be used with each frame that requires it. The use of the "cut-off" botton rather than the "stop" botton will facilitate use of the tape. The teacher may wish to train a student to start and stop the tape recorder as necessary.

During this unit stress must be put on the proper use of the masks. The teacher should emphasize that if the student pulls the mask down before he tries to answer on his own, he is only cheating himself. In the programmed text it is not wrong not to know an answer.

After the entire unit has been covered or perhaps after particular portions of it have been gone through, the teacher might ask the students to close the programmed text. The teacher might then ask the students questions on the cultural content of the frames and invite discussion on this content. The chief cultural topics covered in the unit are:

1. the geography of the Roman world
2. Roman history
3. linguistic change
4. the reasons for studying Latin

Students who are artistically inclined might be invited to create bulletin board displays, posters, notebooks, or models on these cultural topics. This bulletin board work might continue to be developed even after Unit 1 is completed. The teacher may wish to assign brief research reports on some of the proper names mentioned in the unit, e.g., Romulus, Aeneas, Jupiter, Constantinople, Otto I, Charlemagne, Carthage, Chaucer, Colosseum. Some or all of this research might be done during the class period. At the end of Unit I it is recommended that the film Life in Ancient Rome be shown and discussed. It highlights many of the cultural topics treated in the unit.

Frequently the art teachers of the Latin pupils are eager to cooperate in the development of art projects related to the students' academic work.

UNITS 2 AND 3

The teacher may wish to skip most of these units in favor of the direct teaching of the pronunciation of the four basic sentences found in Unit 3, Frames 248-251. The teacher might begin by telling the students that they will learn to pronounce four famous Latin sentences perfectly. Tell them that they will learn the meanings of these sentences later. Ask the students to keep their programmed texts closed. Have them mimic your pronunciation of the sentences first chorally and then individually. Do not write the sentences on the chalkboard at this point. The approach here should be through the ear and tongue. When the students have learned to mimic the sentences well, then have them open the programmed text to Frames 248-251 of Unit 3. Have the students read these frames after you chorally and then individually. The more practice on these the better.

The Classical pronunciation of Latin is generally employed in The School District of Philadelphia, though the Italian pronunciation is also used for particular purposes, e.g., in the singing of motets. Teachers who are not thoroughly acquainted with the Classical pronunciation should become so before attempting to present Units 2 and 3. One way for the teacher to learn the Classical pronunciation is to work through Units 2 and 3 in their entirety with the tapes in private. Another way is to consult a standard Latin grammar or traditional textbook and read carefully the section on Latin pronunciation. Teachers should be careful to trill their r's and to sound double consonants fully. In no case should the teacher mix elements of the Italian pronunciation with the Classical pronunciation.

Teachers are advised to make the writing of macrons optional throughout the course even though Dr. Sweet requires such writing. The writing of macrons by students constitutes an unjustifiable burden on secondary students in the opinion of many and makes Latin harder than it really is. The one case where macrons may be necessary is where macrons carry a "functional" load, e.g., where they distinguish the ablative singular of first declension nouns from the nominative.

The unit test for Units 2 and 3 might simply be the oral reading of the four basic sentences. For future units the printed unit tests provided by Britannica are recommended. However, the teacher must modify these so that students are not required to write macrons. The teacher may also wish to add questions on derivative work and culture to these printed tests.

The teacher may wish to show the captioned filmstrip Imperium Romanum for enrichment purposes in this unit. The pupils will not, of course, be able to read the Latin captions with comprehension at this point. The teacher may therefore comment on the frames of the filmstrip in English or elicit commentary from the pupils. Some of the Latin captions may be used for choral pronunciation. The teacher may wish to show the filmstrip in segments over a period of 2 or 3 days.

UNIT 4

At some point in Unit 4 the teacher may wish to put each of the glyphs or symbols used in the programmed text on the chalkboard and ask for explanations of each.

After the meaning of each basic sentence is explained in the programmed text the teacher should take time to discuss and debate the meaning both at its plain and poetic levels. Students should be asked to tell whether they believe the sentence is true and to defend their point of view. Students should be asked to apply the sentence to modern contexts and their own lives and experiences.

Illustrations of the basic sentences by the students should certainly be encouraged. In all cases the Latin text of the sentence should be clearly printed at the bottom of the illustration by the student. The illustrations may be freehand drawings or adaptations of the line drawings found in the programmed text. Also pictures may be cut from magazines or newspapers. For example, a picture an astronaut in a space suit might possibly illustrate Vestis virum reddit. News items frequently exemplify the basic sentences in various ways. For instance, the endorsement of a political candidate by someone who himself will run for reelection some day certainly illustrates Manus manum lavat. A bulletin board display of the students' work in this connection can be started in this unit and added to as more and more basic sentences are covered.

The teacher should be sure that the students know the sources of the basic sentences and appropriate background information on each source. The sources are listed under Basic Data in the TEACHER'S MANUAL FOR ARTES LATINAE LEVEL ONE on pp. 32-40. Thumbnail biographical sketches of the authors of the basic sentences are given in Appendix III of this guide. Additional background material on each author is generally available in THE OXFORD CLASSICAL DICTIONARY (Oxford University Press) or equivalent reference books. Here are some samples on background material that might be presented or elicited from the students.

With the sentence Vestis virum reddit students should be told that this is a medieval translation of a Greek proverb. The meaning of the term medieval should be discussed. The proverb appears in a collection of proverbs called the ADAGIA ("Adages") put together by the great Dutch Renaissance scholar Erasmus. Erasmus helped stimulate a rebirth of interest in ancient Rome and Greece. Although he was born in The Netherlands and lived much of his life in England and traveled extensively in France, Germany, and Italy, he regarded Latin as his native tongue and wrote and spoke only in Latin. His ADAGIA were very popular and went through many editions.

The sentences Veritatem dies aperit and Manus manum lavat are from Seneca and Petronius respectively and therefore call to mind the famous and notorious reign of Nero. Seneca was Nero's teacher. Petronius was his arbiter elegantiae or adviser in matters of taste. Both Seneca and Petronius later lost favor with Nero and were ordered to commit suicide. Seneca wrote works on philosophy as well as tragedies that profoundly influenced Shakespeare, Racine, Molière, and others. Petronius wrote a bawdy novel called the SATYRICON which is perhaps the world's first. Frederico Fellini recently made a movie of this novel.

Hilarem datorem diligit Deus is from the VULGATE, a Latin translation of the Bible made by Saint Jerome. This translation was called the VULGATE because it was written in the language of the vulgus or common people. The Bible was, of course, originally written in Hebrew and Greek. Three translations of it stand out in the history of literature because of their influence over later literature. One famous version was St. Jerome's VULGATE. The second famous version was Martin Luther's German Bible. The third was the King James Version in English. The Latin VULGATE was the standard and model for the writing of Latin prose all during the Middle Ages.

The source and background of each basic sentence provide opportunities for research work by students. The teacher may wish to assign brief reports on the following topics: Erasmus, the Renaissance, Nero, Petronius, Seneca, the SATYRICON, the VULGATE, St. Jerome. Also the teacher may wish to assign to mature verbal classes the reading of selected works of the authors in English translations. The following possibilities are available in paperback:

HERCULES FURENS by Seneca
THE PRAISE OF FOLLY by Erasmus
THE SATYRICON by Petronius

The film Life in Ancient Rome might be shown again in connection with Nero. The students might be asked to compare Trajan--who is depicted in the film--with Nero.

The teacher should definitely begin to use the uncaptioned basic sentence filmstrips in this unit. Their use in this unit should be confined to eliciting the basic sentences that have been introduced in the programmed text. It is advisable that the teacher generally avoid using English whenever the basic sentence filmstrips are employed. A Latin-Latin sequence can be a powerful reinforcement and motivational device for the students. The teacher should teach quickly the phrases Dicite sententiam, omnes and Dic sententiam as the Latin cue for eliciting basic sentences depicted on the screen.

In connection with Frames 334-340 the teacher should present additional derivative work. The following list is seviceable: vestment, vestibule, vestry, virtue, lava, lavabo, veracity, verify, verification, manual, manufacture, manipulate, April, diary, captive, capture. The teacher should have the students repeat these words several times before writing them on the chalkboard. The students should be encouraged to keep a list of English derivatives in their own notebooks. This list might be divided into three columns as indicated below:

English Derivative List

| English word, phrase, or abbreviation | Etymology (Word history) | Meaning of English word, phrase, or abbreviation |
|---|---|---|

Derivatives covered in the programmed text, in the reader, and in class discussion should be added to this list throughout the course of the year. The teacher must supply derivative work over and above what is given in the programmed text and reader, particularly in view of the English verbal poverty of many of our students. The teacher should add questions on derivatives to the unit tests. The teacher should use all new derivatives in sentences and encourage the students to do likewise.

UNIT 5

In the course of presenting the new basic sentence Lupus non mordet lupum, the teacher might tell the students that this is a medieval proverb and refer to the use of Latin as a spoken language in the schools, courts, churches, and government offices of the Middle Ages. The fact that most literature was written in Latin and that Latin was the international language in most fields might be pointed out. In connection with this basic sentence the students should be told that many proverbs about animals are drawn from a tradition begun by the great Black fabulist Aesop. Aesop lived in ancient Greece about six centuries before Christ. Ask what a fable is (a story in which animals represent people and from which a moral may be drawn) and ask for some famous examples of fables (the fox and the crow, the tortoise and the hare). Research work on Aesop might be assigned. To mature classes Lloyd Daly's AESOP WITHOUT MORALS might be assigned.

The sentence Veritas numquam perit might be used as an occasion for reviewing the background information on Seneca and Nero.

In using the Basic Sentence filmstrips beginning in this unit or Unit 4 the teacher may wish to ask -ne type questions in order to elicit the basic sentence. The teacher might explain that -ne is a kind of question mark in Latin and that Redditne vestis virum? means in English "Do clothes make the man?" The students should answer in terms of the basic sentence. The teacher should also teach the directions Fini sententiam and Finite sententiam to introduce a completion type exercise where the student finishes the sentence which the teacher has begun. Thus while showing the appropriate filmstrip picture the teacher may elicit the basic sentences through the following Latin dialogue. Note that each section of the dialogue involves a progression from the relatively easy to the more difficult. Finite sententiam is a much easier exercise than simply Dic sententiam. Proceeding from the easier to the more complex tends to give pupils successful experiences. Students learn through successful experiences--not through failure. And success breeds success.

1. Vestis virum reddit.
   Finite sententiam: Vestis virum reddit.
   Fini sententiam: Vestis virum _____.
   Redditne vestis virum?
   Dicite sententiam, omnes.
   Dic sententiam.

2. Veritatem dies aperit.
   Finite sententiam: Veritatem dies _____.
   Fini sententiam: Veritatem dies _____.
   Aperitne veritatem dies?
   Dicite sententiam, omnes.
   Dic sententiam.

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3. Hilarem datorem diligit Deus.
   Finite sententiam: Hilarem datorem diligit _____.
   Fini sententiam: Hilarem datorem diligit _____.
   Diligitne hilarem datorem Deus?
   Dicite sententiam, omnes.
   Dic sententiam.

4. Manus manum lavat.
   Finite sententiam: Manus manum _____.
   Fini sententiam: Manus manum _____.
   Lavatne manus manum?
   Dicite sententiam, omnes.
   Dic sententiam.

5. Elephantus non capit murem.
   Finite sententiam: Elephantus non capit _____.
   Fini sententiam: Elephantus non capit _____.
   Capitne elephantus murem.
   Dicite sententiam, omnes.
   Dic sententiam.

6. Lupus non mordet lupum.
   Finite sententiam: Lupus non mordet _____.
   Fini sententiam: Lupus non mordet _____.
   Mordetne lupus lupum?
   Dicite sententiam, omnes.
   Dic sententiam.

7. Veritas numquam perit.
   Finite sententiam: Veritas numquam _____.
   Fini sententiam: Veritas numquam _____.
   Peritne veritas?
   Dicite sententiam, omnes.
   Dic sententiam.

The teacher should encourage pupils to ask the Latin questions in the dialogue given above after they have become sufficiently familiar with it. The dialogue should become progressively less teacher-dominated as the pupils gain familiarity with it. The following stages are evident in the treatment of the Latin dialogue.

1. The teacher asks the questions; the pupils respond.

2. One group of students (e.g., the boys) asks the questions; other pupils respond.

3. A pupil assumes the role of the questioner; other pupils respond.

The following derivatives should be taught in addition to those presented in Frames 393-396: aquiline, asinine, Canary Islands, equine, equestrian, mosquito, Pisces, piscatorium, taurine, el toro, toreador, Taurus, anility, anile, current, currency, recur, concur, occur, mordant, morsel, perish, perishable, video, evident, provide. All of these are connected with Latin roots found in the vocabulary inventory on column 5-69.

The use of music and rhythm to reinforce the basic sentences is very desirable particularly--though not exclusively--with 7th and 8th grade pupils. Teachers may set the basic sentences to well known tunes. The following are some examples:

1. "Good Night Ladies"

Manus manum!
manus manum!
manus manum!
Manus manum lavat!

2. "Row, Row, Row Your Boat"

Vestis vestis vestis virum
virum virum reddit!
Manus, manus, manum manum
lavat, lavat, lavat

3. "Home on the Range"

Hilarem datorem diligit deus
Elephantus non capit murem
Lupus non mordet lupum, lupum

Pupils, too, should be encouraged to set basic sentences to music. Indeed, pupils are often very creative at this process. In some schools pupils have set basic sentences to the tunes of Tom Jones, the Doors, and the Rolling Stones. Teachers should see to it that sentences are not garbled in the process of being set to music. Rhythmic chanting of basic sentences can also be an effective device. Both music and rhythm should be used throughout ARTES LATINAE to reinforce basic sentences. The Latin teacher may wish to develop a cooperative project with the music teacher along these lines.

The two basic sentences introduced in this unit should be discussed thoroughly in terms of their plain and poetical meanings. The sentence Lupus non mordet lupum evokes the following questions among others:

1. How does this motto apply to family? Friends? Groups? Students? Boys? Girls?

2. Does this motto have any application in the United States' involvement in Vietnam?

The sentence Veritas numquam perit evokes these questions:

1. Are there truths that have perished?

2. Does moral truth or morality change?

UNIT 6

The introduction of the basic sentence Cautus metuit foveam lupus affords the opportunity to discuss Horace and the age of Augustus. Students might be told that Horace was one of the greatest of Roman poets and that he lived during the reign of the first Roman emperor, Augustus. The Emperor took a personal interest in literature and gave Horace a beautiful country villa near Rome to encourage him to write poetry. The teacher may wish to show the class at this point the study print of a Roman house from the Historical Reconstructions of Pompeii in order to give the students some idea of what Horace's country villa was like. Horace might be identified as the friend and contemporary of Vergil, another great Roman poet. Research reports on Augustus, Horace, and Vergil would be desirable.

In connection with the sentence Non semper aurem facilem habet Felicitas the teacher might mention that Publilius Syrus lived in the early days of Augustus' reign. His dictums or proverbs were popular for centuries and outlived all else that he wrote. Tell the students that they will learn many quotations from Publilius Syrus as they progress.

Additional derivatives that may be presented in connection with the vocabulary inventory in this unit are: medical, medicine, medicinal, medic, felicity, felicitations, Felicia, aural, eloquent, eloquence, elocution, cautious, caution, facile, facility, meticulous, query, inquire, Inquirer, inquiry, sempiternal.

In connection with semper the teacher may wish to teach the Coast Guard motto Semper paratus and the Marine Corps motto Semper fidelis.

UNIT 7

Since the students are introduced to Quis and Quem in this unit these question words should be applied as far as possible to each basic sentence met thus far. Thus in addition to the exercises on the sentences listed under Unit 5 of this guide the teacher should ask the following questions while the appropriate uncaptioned picture is flashed on the screen:

1. Vestis virum reddit.
   Quem vestis reddit?

3. Hilarem datorem diligit Deus.
   Quis hilarem datorem diligit?
   Quem diligit Deus?

5. Elephantus non capit murem.
   Quis non capit murem?
   Quem non capit elephantus?

6. Lupus non mordet lupum.
   Quis non mordet lupum?
   Quem non mordet lupum?

8. Cautus metuit foveam lupus.
   Quis metuit foveam?

9. Non quaerit aeger medicum eloquentem.
   Quis non quaerit medicum eloquentem?
   Quem non quaerit aeger?

10. Non semper aurem facilem habet Felicitas.
    Quis non semper aurem facilem habet?

12. Crudelem medicum intemperans aeger facit.
    Quis crudelem medicum facit?
    Quem crudelem intemperans aeger facit?

The following English derivatives may be taught in connection with the vocabulary inventory in Unit 7: cruelty, intemperate, sui generis, unify, unite, unification, univocal, capillary, depilate, umbra, umbrella, umbrage.

UNIT 8

This unit introduces many new basic sentences. The teacher must therefore spend adequate time reinforcing these sentences through the uncaptioned filmstrips. The following example illustrates the type of questions the teacher should ask on each basic sentence while the appropriate picture is flashed on the screen:

Lex videt iratum, iratus legem non videt.
Finite sententiam: Lex videt iratum, iratus _____.
Fini sententiam: Lex videt iratum, iratus _____.
Videtne lex iratum?
Videtne iratus legem?
Dicite sententiam, omnes.
Dic sententiam.
Quis videt iratum?
Quem videt lex?
Quis non videt legem?
Quem non videt iratus?
Quis est?
Quis est?
Estne iratus?
Estne lex?
Videtne lex legem an iratum?
Estne lex an iratus?

In connection with the sentence Vitam regit Fortuna non Sapientia the teacher should elicit information on Cicero's life and importance. The fact that Cicero was the contemporary and political rival of Julius Caesar, the fact that he represented the political middle in the late Roman republic, his oratorical skill, and his excellent prose style should be touched upon. Students may wish to study in greater detail the political structure of the late Roman Republic while comparing and contrasting it with our own Republic's structure. Good sources of information are PARTY POLITICS IN THE AGE OF CAESAR by Lily Ross Taylor (University of California Press) and THIS WAS CICERO by H. J. Haskell (Various editions). Cicero's influence on the oratory of Abraham Lincoln, Winston Churchill, and John F. Kennedy should be referred to.

Sapientia should be identified with Minerva and Pallas Athena. The teacher should show the study print of the Parthenon from the Historical Reconstructions of Greece. The Parthenon, of course, is the temple of the Virgin Athena. The story of the naming of the city of Athens in honor of the goddess might be told. The information on the reverse side of the study print can be explained. Various stories on Athena can be found in standard works such as Edith Hamilton's MYTHOLOGY.

Derivatives from the vocabulary inventory of this unit are: irate, avarice, avaricious, feminine, fortunate, fraud, furtive, laud, laudatory, legal, nocturnal, pecuniary, sapient, vital, vitamin, cognition, irritate, sate, satisfy.

UNIT 9

The students should be asked to copy the derivatives from Frames 339-372 into their notebook derivative list after these frames have been covered in class.

Only one basic sentence is introduced in this unit. The following questions can be asked on this sentence as the appropriate picture is flashed on the screen:

Nulla avaritia sine poena est.
Finite sententiam: Nulla avaritia sine _____.
Fini sententiam: Nulla avaritia sine _____.
Estne avaritia sine poena?
Estne poena sine avaritia?
Dicite sententiam, omnes.
Dic sententiam.
Sine quo est nulla avaritia?
Estne avaritia sine sapientia?
Estne avaritia sine femina?
Estne avaritia cum sapientia?
Estne avaritia cum poena?
Estne nulla avaritia sine poena an sapientia?
Estne nulla avaritia sine femina an poena.

UNIT 10

In connection with the new sentence Parva necat morsu spatiosum vipera taurum, Ovid's life, works, and significance should be explored. The following ideas might be presented by the teacher or elicited from the students where possible: Ovid was a small town boy who came to the big city, became very successful, and then suffered a great reverse of fortune. He was a contemporary of Vergil and Horace but, unlike them, did not enjoy the favor of the Emperor Augustus. In fact, Augustus exiled Ovid to Tomi, a bleak town on the Black Sea in what is now Rumania. There are various reasons given for the exile. According to some, Augustus thought that Ovid's love poetry was corrupting Roman youth. Ovid wrote many poems of lament at Tomi. One of his most famous books deals with stories from mythology. It has inspired much later literature as well as many important works of art.

The teacher may wish to introduce the question Quid est? in this unit. This extremely useful question is introduced in Unit 12 of the programmed text. The teacher can use this question while pointing to appropriate items in the basic sentence filmstrip for Units 4-12. The teacher should also begin to use in this unit the filmstrip titled Pictorial Structure and Vocabulary Practice. As the student's knowledge of vocabulary and structure increases in succeeding units, the teacher will want to ask more sophisticated questions. For the present the following questions may be used for the first two pictures of this filmstrip:

1. Estne vir? Sic, vir est.
   Estne femina? Sic, femina est.
   Estne planities? Sic, planities est.
   Estne nox? Sic, nox est.
   Statne vir cum femina? Sic, vir cum femina stat.
   Statne femina cum viro? Sic, femina cum viro stat.
   Statne vir sine femina? Minime, vir non stat sine femina.
   Statne vir in planitie? Sic, stat vir in planitie.
   Statne femina in planitie cum viro? Sic, stat femina in planitie cum viro.
   Videtne noctem vir? Sic, videt noctem vir.
   Videtne noctem femina? Sic, videt noctem femina.
   Statne vir in planitie an currit? Stat.
   Statne vir in planitie an aqua? In planitie.
   Quis est? Vir est.
   Quis est? Femina est.
   Quid est? Nox est.
   Quid est? Planities est.
   Quocum femina stat? Cum viro.
   Quocum vir stat? Cum femina.
   Ubi stat vir? In planitie.
   Ubi stat femina? In planitie.
   Quis noctem cum femina videt? Vir noctem cum femina videt.
   Quis noctem cum viro videt? Femina noctem cum viro videt.

2. Estne taurus? Sic, taurus est.
Estne aper? Sic, aper est.
Estne vulpes? Sic, vulpes est.
Estne planities? Sic, planities est.
Premitne taurus aprum? Sic, premit taurus aprum.
Premitne taurus vulpem? Sic, premit taurus vulpem.
Estne taurus cum apro? Sic, taurus cum apro est.
Estne taurus cum vulpe? Sic, taurus cum vulpe est.
Estne taurus cum viro? Minime, taurus cum viro non est.
Estne taurus cum femina? Minime, taurus cum femina non est.
Quis est? Taurus est.
Quis est? Aper est.
Quis est? Vulpes est.
Ubi premit taurus aprum? In planitie.
Ubi premit taurus vulpem? In planitie.
Quocum est aper? Cum vulpe?
Quocum est vulpes? Cum apro.
Quis premit aprum? Taurus.
Quis premit vulpem? Taurus.

Similar questions can be constructed for the other pictures in this filmstrip. In general, the first questions asked on each picture should be easy and designed to let the students hear the vocabulary being reviewed before they are required to say it.

UNIT 11

The background information on Ovid presented in Unit 10 should be reviewed in this unit in connection with the new basic sentence A cane non magno saepe tenetur aper. Background information on Cicero should be reviewed in connection with the sentence Amicus certus in re incerta cernitur. Since this sentence occurs in Cicero's essay DE AMICITIA, the teacher may want to read or have read portions of this essay in English to the class. More verbal students can be asked to read DE AMICITIA in a paperback English version and to report on it. Selected works of Ovid such as the METAMORPHOSES, the ARS AMATORIA, or the REMEDIA AMORIS might be given similar treatment. Using class time to discuss such works is certainly entirely appropriate.

The teacher should not fail to call to the attention of the students the humor of many of the drawings in ARTES LATINAE, e.g., the oversized infans in Frame 45 of this unit, the painful expression on the face of the canis in Frame 64, the surprised piscis in Frame 78, and of course, the proud elephantus in Frame 210.

Derivatives from the vocabulary inventory of this unit include: amicable, amicus curiae, inimicable, discern, discernible, certain, uncertain. The teacher is reminded of the importance of having the students control derivatives orally before written work is attempted.

UNIT 12

In connection with the new sentence Nemo sine vitio est some background information on Seneca the Elder should be given or elicited. He was the father of Seneca the Younger whom the students have already been introduced to. Seneca the Elder wrote on the art of public speaking and philosophy. The family of Seneca came from Spain- a part of the Empire that was more Roman than Italy in many senses. Background information on Pliny the Elder should be given in connection with the sentence Sapientia vino obumbratur. He was a contemporary of the Emperor Trajan and wrote a famous encyclopaedia full of misinformation on a wide variety of topics. He had a famous nephew who wrote about the destruction of Pompeii by Mt. Vesuvius in 79 A.D. Pliny the Elder was killed in this tragedy. Pliny the Younger, his nephew, saw the whole thing. In this connection the teacher might show various study prints from the Historical Reconstructions of Pompeii with appropriate commentary. The movie Life in Ancient Rome might be shown again to refresh the students' minds on the Emperor Trajan and to point out the importance of the provinces in Roman life. Students should be asked to look for evidences in the film of the importance of the provinces to Rome. Also in connection with Sapientia vino obumbratur review information on Minerva. The god of wine and life, Dionysus, might be introduced to the students here. The wild dances connected with the worship of Dionysus might be referred to. Bacchus or Dionysus was the son of Jupiter and Semele and therefore the half-brother of Minerva. The importance of wine to the Greeks and Romans and to their modern descendants might also be discussed.

In connection with the sentence Mens regnum bona possidet from Seneca the Younger's THYESTES, the myth of Thyestes might be explained. Thyestes was the son of Pelops, the man for whom the Peloponnesus was named. Thyestes had a brother named Atreus. Thyestes seduced his brother's wife. In revenge Atreus slew Thyestes' sons and served them to their father at a banquet. The house of Atreus was cursed. Agamemnon, Menelaus, Orestes, Clytemnestra, and Electra were all members of this ill-fated family. Each in his own way experienced misfortune and grief. Tell the students that the house of Atreus has been compared with the Kennedy family. Ask them whether they think that this comparison is justified. Have the students echo each mythological name several times. Short reports on these names might be assigned. More verbal students might be assigned the reading of THYESTES in English translation.

The teacher who has not already done so should begin a more detailed questioning on the basic sentences. Here are some examples of questions that can be asked using the filmstrip pictures for each basic sentence:

Vestis virum reddit.

Quis est? Vir est.
Quem vestis reddit? Virum vestis reddit.
Curritne vir an stat? Vir stat.
Estne vir effigies? Non est.
Statne vir in acie? Vir non stat in acie.

In quo loco stat vir? In gradu.
Estne vir eloquens? Vir est eloquens.
Veritatem dies aperit.
Aperitne dies veritatem? Veritatem dies aperit.
Aperitne nox veritatem? Non aperit.
Quis est? Fur est.
Estne fur sine sacco? Non est.
Habetne fur saccum? Habet.
Quis habet saccum? Fur habet saccum.
Habetne fur pecuniam in sacco? Habet.
Diligitne fur pecuniam? Diligit.
Quis diligit pecuniam? Fur pecuniam diligit.
Estne saccus sub veste? Non est.
In quo locus est saccus? In manu.
Habetne fur fraudem? Habet.
Quis habet fraudem? Fur habet fraudem.
Estne fur sine sacco? Non est.
Estne saccus sine pecunia? Non est.
Estne fur intemperans? Est intemperans.

The variations on questions that might be asked and answers that might be elicited are practically unlimited. It is important that the questioning be done in a lively and energetic manner with some questions addressed to the whole group and some addressed to individuals in rapid-fire fashion. The Latin teacher must "bubble over" with questions while using the basic sentence filmstrips.

UNIT 13

In connection with the famous dictum Mens sana in corpore sano, background information on Juvenal should be given or elicited. Juvenal was a bitter satirist. He hated the style of life of his own day. He complained of the unfairness of poverty in the midst of wealth, the lack of concern of the government bureaucracy, and the tendency of people to be interested solely in personal pleasure. He lived during the tyranny of Domitian and longed for the freedom of republican times. His phrase panem et circenses ("bread and circuses") is a famous one and has been quoted by everyone from Barry Goldwater to Robert F. Kennedy. Juvenal says that the people of his time care only for food and entertainment, i.e., panem et circenses, and have no sense of public responsibility. Students might be asked to tell whether they think the people of America are interested only in panem et circenses and to defend their point of view. More verbal and mature students might be asked to read Juvenal's SATIRES in Peter Green's paperback translation in the Penguin Books series.

Mens sana in corpore sano reflects, of course, the Greek ideal of a healthy mind in a healthy body. Students might be asked to comment on the validity of this ideal. They might be made aware of the significance of the word order, i.e., mens precedes corpore.

In connection with the quotation Insanus medio flumine quaerit aquam the life and significance of Propertius might be discussed. This poet might be identified as a contemporary of Horace, Vergil, and Augustus. Background information on these personages might be reviewed at this time.

UNIT 14

In connection with the anonymous proverb Aquila non capit muscas the students might be reminded of the Aesopic tradition. Background information on Aesop and fables might be reviewed.

In connection with the quotation Religio deos colit superstitio violat, the teacher should ask the students what they know about Roman gods and goddesses. With the help of the students a list or family tree of the chief gods and goddesses can be constructed on the chalkboard. The film Claudius, Boy of Ancient Rome may be shown with the students asked to pay attention to all evidences of religious belief contained in it.

UNIT 15

In connection with the quotation Fortes fortuna adjuvat from Terence the teacher should supply or elicit pertinent information about this important author. Terence came from Northern Africa and was probably a black man. The importance of Africa to the Roman Empire in terms of the authors (Apuleius, St. Augustine, Terence), emperors (the Severan dynasty), and other leaders (Hannibal, Jugurtha) should be referred to. The fact that Rome had trade relations with sub-Saharan Africa and that even today Roman coins are found in such countries as the Gambia, Kenya, Nigeria, and South Africa might be mentioned. Also, the liberal racial attitudes of the Romans might be discussed.

Terence should be identified as one of Roman antiquity's two great comedy writers--the other being Plautus. Both men had a profound influence over later dramatists including Shakespeare. Roman plays were performed in outdoor theaters--many of which survive in ruins in Europe, Africa, and Asia today. Show the students the study print of the theater at Pompeii from the Historical Reconstructions of Pompeii and explain it.

Students should also be told that Seneca the Younger wrote plays and that Fortuna fortes metuit ignavos premit is a quotation from one of Seneca's tragedies. Seneca wrote only tragedies whereas Terence and Plautus wrote only comedies. Many authorities believe that Seneca's tragedies were "closet dramas" i.e., plays to be read in private rather than performed in a theater. Since Fortuna fortes metuit ignavos premit is from Seneca's MEDEA, the myth of Medea and Jason might be reviewed. More verbal and mature groups can be assigned the reading of Seneca's MEDEA or Euripides' MEDEA in paperback translation.

At the end of this unit the teacher may want to try introducing the first captioned filmstrip Vita Cottidiana even though the TEACHER'S MANUAL FOR ARTES LATINAE LEVEL ONE suggests this for the end of Unit 17. Students by the end of Unit 15 will have had most of the constructions in the Latin captions. They will also have seen the film Life in Ancient Rome several times. The teacher should show the film again to introduce Vita Cottidiana. When Vita Cottidiana is first shown, the students might be asked to read the captions aloud in Latin either chorally or in turn. Then the teacher should return to the beginning of the filmstrip and try to clarify the meanings of the captions without resorting to English. Secundo saeculo post Christum natum can be explicated simply by writing "101-200 A.D." on the chalkboard. To clarify sub Imperatore Trajano the teacher might move quickly to the sixth frame of the filmstrip where Trajan is pictured and say Trajanus est. Pointing to the map in Frame 4 of the filmstrip and using appropriate hand motions can convey the sense of Imperium Romanum has regiones tenet. Sometimes the caption cannot readily be paraphrased in Latin that is intelligible to the students or made clear through gestures. In such cases a dramatic reading in Latin by the teacher may convey the general sense if not the exact meaning. The teacher may then ask simple Latin questions on each frame. The -ne type of question (e.g., Tenetne Imperium Romanum has regiones?)

for Frame 4 or any question involving simple repetition of all or part of a caption is desirable here. Then the teacher may ask for an English paraphrase of the filmstrip's content. Exact translation should generally be avoided as this is a highly sophisticated skill. Explanatory comments such as those given in the Filmstrip Guide are appropriate here. Portions of the captions which the students still do not understand may then be metaphrased, i.e., analyzed in terms of their structural signals. In metaphrasing the s-m-t of the sentence are identified. After metaphrasing where necessary more sophisticated Latin questions might be asked, i.e., questions demanding more transposition. This sophisticated questioning might be reserved for Unit 17 or beyond. The contents of the filmstrip may be reviewed either by showing it again or by using the reduced version of it found in Lectiones Primae.

The steps for the use of the captioned filmstrips then are:

1. Presentation--Pupils read the captions aloud in Latin several times.

2. Explication--The teacher clarifies the meaning of the captions through Latin paraphrases and through gestures and dramatic reading in Latin.

3. Simple transposition--The teacher asks Latin questions requiring Latin answers drawn from the text of the captions. Questions requiring extensive transposition of the text by the students should not be asked at this point.

4. English periphrasis--The students are asked to give the general sense of the filmstrip in English. Exact translation is generally avoided. The teacher should avoid the temptation to interlard English periphrasis with the other steps. In the well-managed foreign language classroom there is a time and place for English but there should not be a constant seesawing between the target language and English while the target language per se (as opposed to culture and derivative work) is being taught. While Latin per se is being taught, English should be used as sparingly as possible.

5. Metaphrasing--Structural analysis of difficult portions of the text by the students and teachers.

6. Complex transposition--More complicated Latin questions requiring more manipulation of the language in replying are asked.

7. Review--The pupils read the captions aloud in Latin either from the filmstrip itself or from the reader LECTIONES PRIMAE.

UNIT 16

Since this unit introduces two basic sentences which deal with the ancient concept of fate, this concept may be thoroughly discussed with the pupils. The following discussion questions may be posed:

1. Are the Fates to be equated with God or with strange, unknown cosmic forces controlling our lives and destinies?

2. Is it true that Fates rule the world? To what extent can a man control his own destiny?

3. Robert Kennedy supposedly took a fatalistic viewpoint on life. What does this mean?

4. For the ancient people Fate ruled even Jupiter and Juno. To what extent is Fate above the Judaeo-Christian God in the view of modern people?

Seneca's statement Ducunt volentem Fata, nolentem trahunt may be compared with Thomas Aquinas' Quidquid recipitur secundum modum recipientis recipitur and Milton's statement that each man has it within his power to make a "heaven of hell or hell of heaven."

UNIT 17

The basic sentence Leges sine moribus vanae introduced in this unit may be the subject of important discussion. After pointing out that this quotation of Horace has become the motto of the University of Pennsylvania, the teacher may ask the pupils the following questions:

1. Is this quotation really true?

2. Was the Prohibition Amendment to the Constitution an example of trying to force people to behave by passing laws?

3. Are the civil rights laws in our country examples of trying to force people to behave by passing laws?

4. Can the apartheid laws in the Republic of South Africa be characterized as vanae? Why or why not?

5. Are the laws against marijuana vanae?

UNIT 18

The quotation In virtute posita est vera felicitas from Seneca is a summary of the Stoic ideal. In connection with this quotation the teacher may wish to introduce a discussion of Stoicism, Epicureanism, and their modern counterparts. The pupils might be encouraged to do research on these philosophies. Salient ideas about Stoicism that might be brought out are:

1. It was founded by a man named Zeno who--along with his early disciples--liked to talk under the porticoes (stoas ).Hence the name of the philolosophical viewpoint.

2. Stoics emphasized virtue as the supreme good and looked askance on pleasure.

3. There were many famous Stoics in antiquity including Seneca and Marcus Aurelius.

Salient ideas about Epicureanism that might be brought out are:

1. It was named for its founder Epicurus.

2. Epicureans emphasized pleasure as the supreme good. They defined pleasure in various ways. Epicurus thought of pleasure in terms of intellectual and spiritual pleasure. Some of his followers thought of it in purely sensual terms and adopted the motto "Eat, drink, and be merry for tomorrow we shall die."

The class might be asked to identify the following groups as epicurean or stoic: the Pilgrims, hippies, religious orders.

The Britannica film Emperor and Slave might be shown and discussed in connection with this unit since it treats ancient Stoicism.

UNIT 19

Frames 127 and 128 of this unit point out the transtemporal value of Latin literature. The teacher who stresses the antiquity of the basic sentences and quotations found in ARTES LATINAE will considerably increase the motivation of his pupils throughout the course. If the pupils can be made to realize that the words they are reading were uttered before America was discovered and before Philadelphia existed by real flesh-and-blood people--the cultural ancestors of all of us--who experienced the same hopes, joys, vicissitudes, feeling, and pain that we do, the pupils will be fascinated and captivated by their study of the classical language.

UNIT 20

Frame 127--where the frog speaks Greek--might be used as a point of departure to discuss the Greek alphabet and its relationship to the Roman alphabet. Teachers should see Unit IV of the Instructional Services' Guide THE ANCIENT GREEKS SPEAK TO US (Level Alpha) for suggestions on how this might be approached. This guide may be secured through the office of Foreign Languages, Instructional Services.

The basic sentence Asinus asino, sus sui pulcher can be the basis of an interesting art project for the pupils. The pupils can transform the sentence in as many ways as possible using the names of other animals they know, e.g., Lupus lupo pulcher, simia simiae pulchra. Then the pupils can draw or cut out pictures of the various animals and label these in Latin. Their work can be displayed around the classroom.

UNIT 21

The teacher should be careful not to spend an excessive amount of time going through the paradigms in Frames 27 through 45. Though paradigms are useful in classical language study as summaries of data, they must never be allowed to become an end in themselves. Frequently in a traditional Latin classroom pupils get the impression that the purpose of the Latin course is the learning of paradigms. Using the forms in a meaningful context is a far better way of assuring mastery than the parroting of paradigms.

The basic sentence Nemo liber est qui corpori servit from Seneca provides the opportunity to review what has been said about Stoicism and Epicureanism. The sentence echoes the suspicion with which Stoics viewed bodily satisfaction. Its truth or falsehood should be thoroughly debated in class. Pupils may also be asked to read in paperback translation the EPISTULAE MORALES of Seneca and the MEDITATIONS of Marcus Aurelius to acquire more background on Stoicism. The following are recommended editions:

tr. G.M.A. Grube. THE MEDITATIONS: MARCUS AURELIUS ANTONINUS. Bobbs--Merrill Co. Indianapolis, 1963.

tr. Robin Cambell. SENECA: LETTERS FROM A STOIC. Penguin Books. Baltimore, 1969.

Pupils may be encouraged to write their personal reactions to these books. Pupils should be asked whether Stoicism has applicability in our own world.

UNIT 22

In connection with the introduction of the term servus in Frame 185, the teacher is referred to the chapter on Slavery in Classical Antiquity in the Instructional Services' curriculum resource AFRICA IN CLASSICAL ANTIQUITY. The pupils should be made aware of the contrast between slavery in the pre-Civil War United States and slavery in the ancient world.

The book is turned around after Frame 297. Some teachers have found that ceremonializing the turning of the books has a good psychological effect on the students, helps reaffirm their purpose, and affords them a sense of achievement.

The Basic Sentence Religio vera est firmamentum rei publicae from Plato underscores the sharp contrast between the classical nations and our own concerning religion.

Religion for the Romans was a matter of patriotism. Religious officials in the Roman Republic were elected just as all other officials were. Julius Caesar, for instance, was elected Pontifex Maximus in 63 B.C. In short, the ancient people did not separate church from state. Pupils should be made aware of this contrast. Pupils might be asked to compare the ancient attitude on religion and the state with that of the followingmodern nations: the United Kingdom, Spain, Israel, Nigeria, Uganda. The pupils may be encouraged to ask the Social Studies teachers for help.

UNIT 23

The sentence Securus judicat orbis terrarum is attributed to St. Augustine. It provides a point of departure for background study on this great African figure. The teacher is referred to the chapter on St. Augustine found in the Instructional Services' curriculum resource AFRICA IN CLASSICAL ANTIQUITY. Since pupils have now studied the entire noun system, the teacher may wish to try to have the passages from St. Augustine given in the curriculum resource read in class.

There are many basic sentences in this unit. The pupils may find it helpful to sing the sentences in order to remember them. With appropriate pauses and some repetition of words these sentences can be sung to the tune of "Columbia the Gem of the Ocean" thus:

Securus judicat orbis, orbis terrarum.
Jucunda memoria est praeteritorium malorum.
Rerum humanarum domina Fortuna.
Gravis ira regum est semper, est semper.

Vita mortuorum in memoria vivorum est.
Multae regum aures atque oculi, oculi.
Nemo mortalium omnibus horis sapit.
Justitia omnium est domina et regina virtutum.

The teacher may wish to encurage pupils to invent other musical versions of these sentences--including versions with "soul" and "beat".

UNIT 24

The basic sentence Animum debes mutare, non caelum from Seneca can be discussed in terms of its validity. Should a person change his attitude and not his environment? Is a man's happiness between his ears? Can a man--by his attitude--make a heaven of hell or a hell of heaven to paraphrase Milton. To what extent are attitude and environment dependent upon each other? Should a hungry child in North Philadelphia's slums be told to change his attitude rather than his environment? Should a soldier in the jungles of Vietnam be told to change his attitude? Should an unhappy rich man contemplating suicide be told to change his attitude rather than his environment? Should a teenager who is a repeated discipline problem in his high school be told to change his attitude rather than his environment?

UNIT 25

The sundial inscription Horas non numero, nisi serenas, given in this unit as a basic sentence affords the opportunity for the pupils to do research on ancient time-keeping devices. Pupils may wish to construct a sundial with appropriate Latin inscription.

The teacher should be sure that the pupils understand the great difference between the modern American attitude on time and the ancient Roman attitude. Schedules, timetables, alarm clocks, deadlines, "the rat race" were all completely foreign to the Romans. The Romans had a much more leisurely existence. The absence of wrist watches, electric clocks, etc. contributed to this casualness about time.

Ask the pupils to discuss the following questions:

1. Which attitude toward time is preferable--the ancient Roman or the modern American?

2. Are there modern countries that exhibit the ancient Roman attitude? What modern countries reflect the modern American attitude?

3. Do you think that you would want to live in a pre-industrial, pre-technocratic society? Why or why not?

Can the hippie movement, the commune movement in our large cities, and the "women's lib" movement be interpreted as revolts against our industrial and technocratic society?

The reading selection about the moon given in LECTIONES PRIMAE for this unit is interesting in light of space exploration. Students may wish to learn more about the geography of the moon and the meanings of the Latin names given to the various features on the moon's surface. A lunar globe might be borrowed from the science department for this purpose.

UNIT 26

The basic sentence Orbem jam totum victor Romanus habebat from Petronius can be the springboard for a discussion of imperialism and the desirability of centralization of authority. The following questions may be raised, researched and discussed in a "round table" seminar:

1. Did the advantages of Roman rule of "the whole world" outweigh the disadvantages?

2. Did the advantages of British rule of the British Empire in the late 19th century outweigh the disadvantages?

3. In what respect would America be different today if a strong central government had not been developed after the Revolution? Was centralization beneficial in the history of our country?

4. To what extent is decentralization of authority really fragmentation? Is a decentralized government necessarily more responsive to people's needs?

5. Is decentralization of large urban school districts desirable or beneficial?

Juvenal's question Sed quis custodiet ipsos custodes? is often quoted with reference to the supervision and control of police, doctors, lawyers, teachers, the army, and industry. To what extent do each of these categories need to be "watched"? Have the pupils give their views on this question.

UNIT 27

The basic sentence Lusisti satis edisti satis atque bibisti; tempus abire tibi est. from Horace refers to the Roman custom of displaying skeletons--either real or carved on dishes or painted on vases--at feasts in order to remind people that they should live a full life because death comes to everybody. In general the Romans talked more about death than modern Americans. They seemed to accept it more readily. Ask the pupils to discuss orally or in essay form the following questions:

1. Which attitude on death seems more realistic, healthy, and compassionate--the ancient Roman or the modern American?

2. Why are Americans in general reluctant to talk about death? The teacher should not neglect the humorous aspects of the sentence Amicus vester, qui fuit rana, nunc est rex from Petronius. Pupils should be asked to suggest modern illustrations of the sentence. The sentence lends itself well to poster work.

UNIT 28

In connection with the basic sentence Quae fuerant vitia, mores sunt of Seneca, be sure to invite the pupils to list controversial areas that are openly discussed today. Attitudes on such matters as women's rights, students' rights, teachers' rights, violence, drugs, alcohol, gambling, divorce, and treatment of minority groups, should be discussed. How have standards for judging these things changed? Do we now accept attitudes which in Roman times were completely unacceptable?

Since the pupils probably have already learned to count from one to ten in Latin--particularly if they have had exposure to FLES Latin, the teacher may wish to go beyond 10 in the counting. The song Unus, duo, tres Romani might be reviewed with enjoyment. The song is found in the Instructional Services' publication HOW THE ROMANS LIVED AND SPOKE--ROMANI VIVENTES ET DICENTES.

UNIT 29

If the teacher has not already introduced the "traditional" names of the tenses, this unit is a good occasion to do so. The "traditional" names of the tenses in Latin are as follows:

tempus praesens
tempus imperfectum
tempus futurum
tempus perfectum
tempus plus quam perfectum
tempus futurum perfectum

The basic sentence from Phaedrus (Cito rumpes arcum, semper si tensum habueris. At si laxa'ris, cum voles, erit utilis.) can be the springboard for a discussion of tension in modern life. To what extent do the tensions in society cause mental illness and antisocial behavior? What remedies to modern social ills might be comparable to "unstringing" the bow?

UNIT 30

In connection with Reading #9 (Eutrapelus tonsor, etc.) the phrase expingitque genas may provoke questions by the pupils on this Roman custom. Pupils might be told that what is considered masculine or feminine is relative and changes with time. The Romans did not consider rouging the cheeks to be feminine. It was apparently a widespread practice in antiquity. Ask the pupils to discuss the changing concepts of what is masculine and feminine in our own society. The Roman notions on such matters as long hair, rouged cheeks, dress-like garments, and beards should be compared and contrasted with our own.

## MODEL LESSON PLANS FOR UNITS I TO V OF LEVEL ONE

The model lesson plans given here are in no sense intended as a syllabus. Rather they indicate one good, classroom-tested approach to the first five units of ARTES LATINAE. It is hoped that these model plans will provide guidance for inexperienced teachers and stimulate creative thinking by veteran teachers of ARTES LATINAE.

LESSON 1 (UNIT I)

Specific Objectives:

1. To teach the students how to operate the programmed text.

2. To teach the students how to use the answer pads.

3. To teach the students the location of Rome, Italy, and the Mediterranean Sea in relation to Philadelphia.

Materials Needed:

1. Text: ARTES LATINAE Level One, Book 1--frames 1-70

2. 3" x 5" cards (two per student)

3. Tape: ARTES LATINAE Level I, Unit I

4. Wall map of the Roman Empire

5. Globe (or wall map of the world)

6. Answer pads

7. Tape recorder

Activities:

1. The wall map, globe, and tape recorder, if possible, should be ready for use before the students arrive to avoid wasting class time, and more importantly to avoid upsetting the pacing of the lesson. (It is assumed that the texts have already been distributed.)

2. Immediately distribute the 3" x 5" cards (two per student). Since the students have had a chance to browse through the book, they may have questions concerning the format. These questions should be briefly answered at this point.

3. Have the students open their books and call on individuals to read frame by frame, following the directions given in the frames for the manipulation of the masks. The teacher should be walking around the room to insure that each student is using the masks correctly. Because of the differences in reading levels, paraphrases in the student's own words or comprehension questions on individual frames may be needed to insure comprehension by each student. To avoid embarrassing very poor readers, have the entire class echo any word that gives

a particular reader a problem. Most students tend to try to read orally too quickly. Encourage them to read more slowly and to look at the entire word before reading it.

4. When frame 36 is reached, stop and explain how to use the answer pads. If possible, order stenographer notebooks for your students and distribute them now, or have the students arrange a section in their regular notebooks that will serve the same purpose. When the student sees a blank with a solid line he is to write his answer in his pad on the left side of the page, giving it the number of the frame he is working on. After he has written his answer he should then check his answer in the text. If his answer is correct, then he should place a check mark (√) in the right hand column to show that he has checked his answer. If the answer was incorrect in any way he should draw a line through it and write the correct answer in the right-hand column. It should be impressed upon the students that an incorrect answer should not be completely crossed out so that it can not be read because it is often helpful to the teacher to see what kind of errors a student is making so that the teacher can suggest remedies. A student answer pad, then, should look something like this:

36. Romulus √

or

36. ~~Romelus~~ Romulus

5. Have the students pretend that frames 37 through 46 all have solid lines. Tell them to read silently and write their answers in their answer pads and check them as explained above. Walk around the room while they are doing this to be sure that everyone understands the procedure. When most students have completed this, go back over frames 37 through 46 quickly by reading the frames yourself and having the class chorus the answers.

6. Stop at the end of frame 48 to give the students an idea of where Rome and Italy are located in relation to Philadelphia. Using a globe will do this best, but if one is not available, a wall map of the world will have to do. Locate or have a student locate on the globe or wall map Philadelphia, Rome and Italy and the Mediterranean Sea. Holding one finger on Philadelphia and one on Rome tell the students that Rome is approximately 4000 miles from Philadelphia. Then find Rome, Italy, and the Mediterranean Sea on the wall map of the Roman Empire and explain to the students that this map is an enlargement of the area around Rome they saw on the globe or world map.

7. Continue the reading of the frames, calling on individual students while you continue to walk around the room to be sure that everyone is operating the program correctly. Use the tape recorder as indicated in the program.

8. Stop the reading of the text at frame 70. If time permits review the following points with the students:

   a. The location of Philadelphia and Rome.

   b. The importance of operating the program correctly.

   c. The importance of repeating frames as often as necessary to master the material.

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LESSON 2 (UNIT I)

Specific Objectives:

1. To review and reinforce the correct procedures for operating the programmed text.

2. To review the location of Rome and Philadelphia.

3. To give the students a brief introduction to Roman History.

Materials Needed:

1. Text: Unit I--frames 71-110

2. Tape for Unit I, Level I

3. Wall map of the Roman Empire

4. Globe (or wall map of the world)

5. Tape recorder

6. Answer pads*

Activities:

1. Have a student or students locate Philadelphia, Rome, Italy, and the Mediterranean Sea on the globe and Rome, Italy, and the Mediterranean Sea on the map of the Roman Empire. Ask about how far Philadelphia is from Rome (approx. 4000 miles). Help the pupils to understand how far 4000 miles is by discussing the length of a mile in terms they are familiar with, e.g., Front St. to 40th St. is 4 miles.

2. Have the students open their texts to page 1-17 and arrange their masks for frame 71. Check to be sure all students are ready before proceeding. Appoint a student to operate the tape recorder. Call on a student to read frame 71. When the tape is giving information entirely in English, advise the students to follow along by reading the visual checks while the tape is being played. Frames 71, 75, 78, 80, 81, 83, 87, 89, 91, 96, 99, 102, and 109 are frames of this type. Be sure the students understand these frames and all others by asking appropriate comprehension questions. For example, many students may not know what archaeological research is (frame 71).

*The students should be told to bring their answer pads to class every day.

3. Frames 72, 79, 85, 90, and 94 require written answers. The teacher should observe the students closely to be sure they are using the answer pads correctly. Instead of these frames being read aloud, the entire class may do them silently. After most of the students have finished, the teacher may then wish to read them aloud having the class chorus the answers.

4. Frames 78, 79, 90 and others ask students to locate something on a map. The students should also find these things on the large wall map of the Roman Empire.

5. If time permits, the teacher may want the class as a whole to construct a brief outline of the facts presented in frames 71-110 as a means of showing the teacher how well the students are comprehending what they are reading.

LESSON 3 (UNIT I)

Specific Objectives:

1. To continue to review and reinforce the correct procedures for operating the program.

2. To introduce the students to the concept of linguistic change.

3. To define for the students the term "dead" language.

Materials Needed:

1. Text: Unit I--frames 111-159

2. Tape for Unit I Level One

3. Tape recorder

Activities:

1. Ask the students to imagine a United States in which there were no televisions, radios, telephones, trains, automobiles, planes--in other words, none of the modern means of communication and transportation. Ask them to imagine a country in which people were not in frequent contact with one another. Ask them to imagine what would happen to the English language in such a situation. Language in different parts of the country would change in different ways. People would come to speak in different dialects which in time would become different languages. Tell the students that Benjamin Franklin thought that one day Americans would speak a language different from that of England. He did not take into account advances in transportation and communication that would help standardize English.

2. Pupils might be asked to list the various countries in which English is at least an official language. This list would include the 30 countries of the British Commonwealth of Nations plus important non-Commonwealth counties such as the United States, Ireland, Burma, and South Africa.

   Pupils might be asked to list some of the differences in the way English is spoken in various parts of the world and to explain in their own terms some of the reasons for these differences.

3. Have the students open their texts to page 1-25 and position their masks for frame 111. Be sure all students are ready before proceeding. Begin the reading of the frames as discussed in previous lessons. Stop at frame 159.

4. If the teacher is sure that the class knows how to operate the programmed text, he may wish to assign frames 160 through 177 as homework. He should tell the students to pretend that all the frames have solid lines and they should write all their answers in their answer pads. The answer pads should be quickly checked the next day.

LESSON 4 (UNIT I)

Specific Objectives:

1. To create a desire to learn Latin.

2. To create a desire to study the Ancient Roman Civilization.

Materials Needed:

1. Text: Unit I, --frames 160-233

2. Tape recorder

3. Tape for Unit I

4. Historical Reconstructions of Rome, Historical Reconstructions of Pompeii.

Activities:

1. Have the students open their texts to page 1-36 and set up their masks for frame 160. When all students are ready, begin the reading of the frames in the usual fashion. If frames 160 through 177 were assigned the night before, the teacher may wish to appoint one student to read the frames while the class choruses the answers or have the students call on individuals to read a frame and give the answer. This will give the teacher an opportunity to quickly check the answer pads for correct procedures.

   In this sequence, if possible, have the students find ANNUIT COEPTIS, NOVUS ORDO SECLORUM, and EPLURIBUS UNUM on real one dollar bills. (E. PLURIBUS UNUM also appears on all U. S. minted coins.) Be sure the children can say these phrases accurately by having them echo the phrases several times chorally and individually.

2. When the reading is finished, show the students each one of the study prints and explain very briefly what the buildings are and what they looked like nearly 2000 years ago. End the class by saying something to this effect:

   "Tomorrow you will see a film that will give you an idea about what the people were like who built these beautiful buildings so many years ago."

LESSON 5 (UNIT I)

Specific Objectives:

1. To give the students a brief glimpse of daily life in Ancient Rome.

Materials Needed:

1. Film--CLAUDIUS--BOY OF ANCIENT ROME
2. 16mm movie projector
3. Map of the Roman Empire
4. Two study prints from the Reconstructions of Rome (View of the Forum A and B)

Activities:

1. Before showing the film, briefly discuss the meaning of the following words:

| | | | | |
|---|---|---|---|---|
| legions | conquests | emperor | magistrates | the Forum* |
| stylus | papyrus | virtues | degrading | estate |
| peristyle | aristocratic | merchants | oratory | noblemen |

Temple of Jupiter*

2. Have the students locate the following places on the wall map of the Roman Empire:

   Gaul Rome Italy Near East

3. After the above has been done show the film.

4. After the film is over, conduct a class discussion, bringing out the important points covered in the film. The following questions may be a basis for the discussion (The teacher may want to duplicate the questions so that the students might write in the answers and save them as part of their Latin notebooks):

   a. When does the film story take place? How many people lived in Rome then? Were they all free? Explain.

*Show the study prints when talking about these items.

b. Why do you think school classes were held outside? Who attended the schools of ancient Rome? Why was Vistus allowed to attend? How were schools in ancient Rome different from public schools of today?

c. What is a stylus? Why were wax tablets used for "writing"? Why were ink and papyrus reserved for scrolls and books?

d. What language did the Romans speak? Why was Greek so important to life in the Empire?

e. Claudius wore a BULLA around his neck. Describe a BULLA and explain why it was important. Is there anything in our culture like a BULLA?

f. Did Vistus and his family suffer as slaves on the estate of Claudius' father? Do you think life as a slave was pleasant? Explain. How does the life of a slave in antiquity compare to the life of a poor man in the United States?

g. Where were the great estates of the wealthy Romans located? Why were there so few small farms? What was grown on the estates? Where did grain come from?

h. Describe the preparation and the eating of the main meal of the day. How does this compare with the preparation and eating of your main meal of the day? What is a peristyle?

i. Describe briefly the father's role in the wealthy Roman family. How does it compare to the role of fathers today?

j. What might the children do in the evening after the main meal? How did the women of the estate occupy themselves? Describe a lyre.

k. Why did young Roman noblemen such as Claudius practice oratory? Why was it so important?

l. When do you think Claudius began to change--from boyhood to manhood? Explain. Do you think that growing up and living in ancient Rome was easier or more difficult than the way we live today? Discuss.

The questions listed above should be used selectively and as time and pupil interest allow. The teacher is also reminded that the showing of the film at this point is more for motivational reasons than for teaching the facts in the film. The film, of course, will be used later in the course and may be discussed in greater detail at that time. The teacher is referred to the section of this guide headed Films for Level One.

LESSON 6 (UNIT II)

Specific Objectives:

1. To familiarize the students with Latin pronunciation.

2. To teach the students to pronounce VESTIS VIRUM REDDIT accurately.

Materials Needed:

1. Text: ARTES LATINAE: Level One, Book I, Unit II

2. Tape: Artes Latinae: Level One, Unit II

3. Tape recorder

Activities:

1. Have the students open their texts to page 2-1. The teacher may want to read the introduction while the class follows along and then have a student tell what was read in his own words.

2. Proceed with the reading of frames 1-33 (using the tape where indicated) in the usual fashion.

3. From frame 35 to frame 168 have the students echo the tape without stopping to read the frames. In other words, play the tape continuously with the students echoing the tape and following along in the text.

4. Have frames 168 to 184 read in the normal fashion.

5. Frames 185 to 213 should be handled in the same manner as frames 34-168.

6. Frames 214-231 should be read in the normal fashion.

7. Before class is over be sure the class as a whole and most individuals have practiced saying VESTIS VIRUM REDDIT several times.

(An alternate approach to Units 2 and 3 is simply to have the pupils echo the pronunciation of the first four basic sentences with their books closed. After the pupils have acquired audio-lingual control over these sentences, have them open the programmed text to frames 248-251 of Unit 3. Have the pupils read these frames after you chorally and individually. Invite them to make generalizations on Latin pronunciation. Teachers are cautioned against having each frame in Units 2 and 3 read and answered since this procedure tends to bore the pupils.)

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LESSON 7 (UNIT III)

Specific Objectives:

1. To continue to familiarize the students with Latin pronunciation.

2. To teach the students to pronounce the following stentences correctly:

   MANUS MANUM LAVAT. HILAREM DATOREM DILIGIT DEUS. VERITATEM DIES APERIT.

Materials Needed:

1. Text: ARTES LATINAE: Level One Book 1--Unit III

2. Tape: ARTES LATINAE: Level One Unit III

3. Tape recorder

4. Reference notebooks

Activities:

1. Unit III should be handled much the same as Unit II. However, extra practice should be given to the class and to individual students on the pronunciation of the four basic sentences:

   VESTIS VIRUM REDDIT. MANUS MANUM LAVAT. HILAREM DATOREM DILIGIT DEUS. VERITATEM DIES APERIT.

   Read frames 1-4 in the normal fashion.

2. Handle frames 5-35 as suggested for frames 34-168 in Unit II (See Lesson 6 in this section of this guide.)

3. Have frames 36 and 37 read. Repeat 38 and 39 as often as necessary to get the class and individual students to reproduce the two sentences accurately.

4. Frames 40-52 should be read in the normal fashion. (Note: The Teacher's Guide and the text insist that all macrons be learned by the students. Learning all macrons is felt to make Latin harder than it is and therefore should be considered optional. Only those macrons which carry a functional load--e.g., the long a of the ablative singular, First Declension, etc.--should be learned by the students.)

5. Frame 52 asks the students to write in their reference notebooks for the first time. It is strongly advised that the reference notebook should be treated as a consumable item and reordered every year. The reference notebooks should be given to the students at this point. The teacher should always keep in mind that many students, especially slower ones, will need to have this notebook checked for accuracy frequently.

6. Handle frames 53 through 108 by playing the tape continuously having the students echo the tape.

7. Frames 109 through 117 deal with why the students should learn long marks. Explain to the students that you feel that it is not rea'ly necessary that they remember all macrons, but you will tell them which ones they will be responsible for as they come to them. Therefore skip frames 109-117.

8. Read frames 118 and 119 and handle the remaining frames in the manner suggested for frames 5-35.

9. Assign as homework frames 1-16 of Unit IV. Tell the students to pretend that each frame has a solid line and they are to write all their answers in the answer pad.

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LESSON 8 (UNIT IV)

Specific Objectives:

1. To teach the students to recognize nouns in English.

Materials Needed:

1. Text: Unit IV, frames 1-49

2. Worksheets on the recognition of nouns in English.

Activities:

1. Appoint a student to conduct the reading of frames 1-16 while the teacher quickly checks the answer pads for correct procedures.

2. In the reading of frames 17-49 the teacher will find it necessary to clarify many of the frames because close attention to punctuation is required to understand the frames. The teacher shouldn't hesitate to reread the frame for a student with the proper phrasing to help the student answer the frame. (The teacher is reminded to walk around the room to see that the students are trying to solve the problem before looking at the answers. Calling on students to read at random will help prevent pupils from looking at answers and will require all pupils to pay closer attention.)

3. When frame 49 is reached, stop. Have the students close their books and summarize in their own words how you identify a noun in English. You are, of course, looking for the following:

   a. Does the word have a form meaning "more-than-one"?

   b. Can it be preceded by a noun marker (the, a, an, some, any, etc.)?

   c. Can it fill a noun slot (I see the-----or The-------is here)?

4. Hand out a worksheet which could be no more than a list of sentences of all types. Have the students pick out the nouns by applying all three tests to each word they say is a noun. Do as many sentences as time allows, assigning the reminder for homework or distribute another worksheet of the same type for homework purposes. It may prove helpful to have the students write the three tests for a noun at the top of the worksheet. When making up worksheets, the teacher should take the sentences from a current story the pupils are reading in English, or Social Studies or from a newspaper or magazine article that would be of interest to them. Or perhaps the teacher would like to create a story line in the worksheet. In other words, avoid a series of meaningless sentences. Make the content as interesting as possible for the students.

LESSON 9 (UNIT IV)

Specific Objectives:

1. To teach the students how to recognize a verb in English.

2. To review how to recognize a noun in English.

Materials Needed:

1. Text: Unit IV, frames 50-62

2. Worksheets from previous lessons

3. New worksheets similar to the ones in the previous lesson

Activities:

1. Go over the sentences assigned for homework with the students. Have each sentence read and have the students tell which words are nouns. If a student makes an error, have him apply the three tests for a noun. If the students omits a noun, suggest the noun to him and have him apply the tests.

2. Have frames 50-62 read in the usual fashion.

3. When frame 62 is reached, the students should close their books and summarize in their own words how you can identify a verb in English. You are, of course, looking for something similar to the following:

   a. Does the word have a form that means "happened in the past"?

   b. Can it fill a verb slot (EITHER "I-----quickly OR The man----the bear.)

4. Using the same worksheets covered in the previous lesson and the ones assigned as homework (or new ones if you wish), have the pupils look for the verbs. When a mistake is made, have the students apply the two tests.

5. For a homework assignment you may want the students to choose a specified number of sentences (say 10) from any source (textbooks, newspapers, magazines). Tell them to copy the sentences and then underline the nouns and circle the verbs. Remind them how to test a word to see if it is a noun or verb, and remind them to apply the tests when doing the assignment.

LESSON 10 (UNIT IV)

Specific Objectives:

1. To teach the students the concepts of subject and object as applied to English.

2. To review the recognition of nouns and verbs in English.

Materials Needed:

1. Text: frames 63-86

2. Worksheets used in Lessons 8 and 9 (or new ones)

Activities:

1. Ask the students if any of the sentences they used presented any problems. After answering their questions, collect the homework. (This will give you a chance to see if they have been proceeding successfully.)

2. Have frames 63-86 read in the normal fashion.

3. At this point, the teacher may wish to use new worksheets because of the possibility that the previous worksheets may contain sentences that are not in regular English word order of subject, verb, object and therefore do not fit the text's description viz., that the subject is the noun that comes before the verb and the object is the noun that comes after the verb. Another difficulty will arise when there are prepositional objects before and after the verb. These more complicated uses will be dealt with later when the students meet similar complications in Latin. All the students need now is the basic concept of subject and object in English as the book describes in frames 63-86. Therefore the worksheets to be used at this point should contain simple sentences with single subjects and single objects in the normal word order of subject, verb, object.

4. A homework assignment should give the students practice in recognizing nouns, verbs, and subjects and objects. A worksheet of simple sentences would give the needed practice.

LESSON 11 (UNIT IV)

Specific Objectives:

1. To review how to recognize nouns, verbs, subjects and objects in English.

2. To teach the students how to recognize nouns, verbs, subjects and objects in Latin.

Materials Needed:

1. Text: Unit IV, frames 87-150

2. Tape: ARTES LATINAE Leve One, Unit IV

3. Tape recorder

4. Reference notebooks

Activities:

1. The teacher may wish to collect the homework to see if the students understand how to recognize nouns, verbs, subjects and objects in English or go over the homework with the class and then give a brief quiz, asking the students to perform the same tasks they have been doing in class and for homework on nouns, verbs, subjects and objects.

2. Read frames 87-150 in the usual fashion, playing the tape where indicated.

3. Note that frames 113 and 137 call for use of reference notebooks. The students should be advised to bring their reference notebooks to class every day.

4. Assign frames 151-171 for homework, having the students write all answers in their answer pad. Remind the students that frame 163 asks them to record something in the reference notebook.

LESSON 12 (UNIT IV)

Specific Objectives:

1. To teach the students that Latin word order does not determine structural meaning.

2. To teach the meanings of the following basic sentences:

   VESTIS VIRUM REDDIT. VERITATEM DIES APERIT.

   HILAREM DATOREM DILIGIT DEUS. MANUS MANUM LAVAT.

3. To give the pupils salient background information on the authors of the above sentences.

Materials Needed:

1. Text: Unit IV, frames 151-229

2. Tape: ARTES LATINANE, Level One, Unit IV

3. Tape recorder

4. Filmstrip--Basic Sentences for Units 4-12 (frames 1-4)

5. Filmstrip projector

Activities:

1. Appoint a student to conduct the reading of frames 151-171 while the teacher checks the reference notebooks for accuracy.

2. Conduct the reading of frames 172-229 in the normal fashion, using the tape recorder, reference notebooks, and answer pads where indicated.

3. Conduct the following Latin dialogue while showing the first frame of the filmstrip which illustrates Basic Sentence #1:

(N. B. The teacher is strongly advised to avoid the use of English when showing the filmstrip and conducting the dialogue. English should be used only as a last resort when gestures, voice intonations, acting out, and pictures have failed to get across to the students any part of the dialogue. If students are eventually to read Latin as Latin, they must have practice comprehending Latin directly without interference from the native language. Supply answers where pupils cannot.)

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Magister: Finite sententiam: Vestis virum _____.

Discipuli: reddit
(Repeat as often as necessary to achieve a rapid, accurate response from the class.)

Magister: Fini sententiam: Vestis virum _____.

Discipulus: reddit
(Repeat with about 8 students individually in rapid-fire fashion.)

Magister: Redditne vestis virum?

Discipuli: Ita, vestis virum reddit.
(Repeat as often as necessary to achieve a quick, accurate response.)

Magister: Redditne vestis virum?

Discipulus: Ita, vestis virum reddit.
(Repeat with about 8 students individually in rapid-fire fashion.)

Magister: Omnes! Dicite sententiam.

Discipuli: Vestis virum reddit.
(Repeat as often as necessary to achieve a quick, accurate response.)

Magister: Dic sententiam.

Discipulus: Vestis virum reddit.
(Repeat with about 8 students individually.)

4. Use the same formula for Basic Sentences #2, #3, and #4, showing the appropriate filmstrip frame.

5. Give the students information concerning the author of each basic sentence. See Appendix III of this guide for thumbnail sketches of the authors. Note that the author of each sentence is listed under Basic Data on pages 32-39 of the TEACHER'S MANUAL for ARTES LATINAE published by Britannica. Note that Erasmus is sometimes given as the author of Vestis virum reddit since this medieval translation of a Greek proverb appears in his ADAGIA, a collection of famous proverbs. Pupils should be encouraged to do research in standard encyclopaedias on the authors and their times.

6. Conduct a class discussion on the meanings, both "poetical" and "plain". Ask the students for their opinions on the validity of the statements in today's world.

For instance, the following questions might be raised on Vestis virum reddit:

a. Is it fair for people to judge you by the way you dress?

b. Are differences in clothing styles a cause of the generation gap?

c. Those who advocate dress codes for high school pupils say that if the pupils dress like "young ladies and gentlemen" they will behave thus. Is this a valid point of view?

d. If "The Stones" or "The Doors" became suddenly very conservative in dress and hair style, would their careers be ruined? Why or why not?

e. Is a young man who wears a necktie apt to be considered an "establishment" type?

The pupils should be encouraged to develop posters illustrating the basic sentences.

7. The pupils might be asked to practice reading the basic sentences aloud for homework.

LESSON 13 (UNIT IV)

Specific Objectives:

1. To review the four basic sentences via the filmstrip and Latin dialogue.

2. To review the procedures for working the programmed text.

3. To review the importance of ignoring Latin word order in determining structural meaning.

4. To teach the pronunciation and meaning of Elephantus non capit murem.

5. To discuss with the students the validity of the above statement in today's world.

6. To review salient information on the background material for the basic sentences.

Materials Needed:

1. Text: Unit IV, frames 230-314

2. TAPE: ARTES LATINAE, Level One, Unit IV

3. Tape recorder

4. FILMSTRIP: Basic Sentences for Units 4-12 (frames 1-5)

5. Filmstrip projector

Activities:

1. Begin class with the dialogue work outlined in Lesson Twelve, using filmstrip frames 1-4.

2. Read frames 230-249 in the usual fashion, using the tape, reference notebooks, and answer pads where indicated.

3. Handle frames 250-280 as in Units II and III--playing the tape without stopping, having the students echo what they hear while they follow along in the text.

4. Read frames 281-314 in the usual fashion.

5. Show the filmstrip again, using the same dialogue work, but for filmstrip frames 1-5.

(Books should be closed during filmstrip and dialogue work.)



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6. Spend a moment to discuss with the students the validity of Elephantus non capit murem. Is the elephant a symbol of a wise, intelligent person or a symbol of unresponsive power and strength that ignores the needs of the poor and the weak?

7. Review the background information on the basic sentences previously presented by asking appropriate questions. Have pupils identify Erasmus, Seneca, Nero, Petronius, the Vulgate, St. Jerome.

8. Homework: Ask the students to practice writing each basic sentence, by looking at the sentence, reading it aloud, and then trying to rewrite it from memory.

LESSON 14 (UNIT IV)

Specific Objectives:

1. To review Basic Sentences #1-5.

2. To introduce (orally) English derivatives from words found in the basic sentences.

3. To introduce the term "-s, -m, -t sentence".

Materials Needed:

1. Text: Unit IV, frames 315-355.

2. Tape: ARTES LATINAE, Level One, Unit IV

3. Tape recorder

4. Filmstrip: Basic Sentences for Units 4-12 (frames 1-5)

5. Filmstrip projector

Activities:

1. Show the filmstrip and quickly review the dialogue.

2. Say Basic Sentence #1 and ask the students if they can think of any English words that might come from any of the Latin words in the sentence. Supply any when necessary. VESTIS: vest, vestment, invest, investment, vestibule, investiture
VIRUM: virile, virility, virtue, virtuoso

3. Emphasize those words that are not familiar to the students. Have them echo the derivatives several times to give them practice in saying the word.

4. Discuss each derivative in terms of its meaning and etymology. Each word should be used in a sentence, with a model produced by the teacher and others produced by the students.

5. Follow the same procedure for the other four basic sentences. The following is a list of possible derivatives which is by no means exhaustive. All the words in the list need not be covered in one lesson. The teacher should never miss the opportunity to relate Latin words to English cognates and derivatives.

   VERITATEM: verity, veritable, verify, verifiable, verification

   DIES: per diem, diary, meridian, ante meridiem, post meridiem

APERIT: aperient, aperitive,aperture

MANUS: manual, manacle, manage, manageable, management, manager, manuscript, command, demand, recommend, manipulate, managerial, manner, emancipate, mandatory, manicure, manifest

LAVAT: lavatory, lava, lavish

HILAREM: hilarious, hilarity, Hilary

DEUS: deity, deify, deification, deicide, deism, deist

ELEPHANTUS: elephantine, elephant, chryselephantine

CAPIT: capable, capability, capacity, incapacitate, caption, captive, captivity, captor, capture, anticipate, anticipation, participate

MUREM: muscle, muscular

It cannot be overstated that English derivatives should be introduced orally first. The oral phase should be mastered thoroughly before any attempt at reading and writing of the derivatives is undertaken. The teacher must resist the temptation to write the new English words on the chalkboard before the pupils control the words as speech.

6. Read frames 315-355 in the usual fashion.

7. If time allows, give the students practice in writing the basic sentences via dictation exercises.

8. Homework: Tell the students to try out the derivatives on their family and friends and to be ready to tell how they used the words.

LESSON 15 (UNIT IV)

Specific Objectives:

1. To review the material covered in the text, Unit IV.

2. To review salient background information on the basic sentences.

3. To review the English derivatives introduced in the previous lessons.

Materials Needed:

1. Text: Unit IV, frames 351-355, 181-184, 17-87

2. Tape: ARTES LATINAE, Level One, Unit IV

3. Filmstrip: Basic Sentences for Units 4-12 (frames 1-5)

4. Filmstrip projector

5. Tic-tac-toe game

Activities:

1. Have page 4-58 of the Programmed Text read. Have the pupils reread frames 351-355, 181-184, and 17-87 as indicated on page 4-58.

2. Review the salient information on background of basic sentences by asking appropriate questions.

3. Review the English derivatives, first by having the students echo them.

4. Ask the students how they used some of the words on their families and friends.

5. The teacher may wish to begin construction of a "Tic-tac-toe Derivative Game." A piece of cardboard or plywood is divided into 9 squares. Each square has a nail or tack. Sentences using derivatives are printed on heavy paper in each square. The board might look thus:

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| | | |
|---|---|---|
| Go the the ----- and wash your hands. | A god or goddess can be called a -----. | To make someone into a god is to ----- him. |
| Labor done by hand may be called ----- labor. | The reporter wanted to ----- the facts before writing the story. | The priest put on his ceremonial ----- before performing the marriage. |
| Hot ----- flowed down the side of the volcano. | Are you ----- of handling the situation? | The man wanted to ----- his money in stocks. |

The class is divided into X's and O's. When the fill-in is provided for a particular square, it is covered by an X or O. After several words have been introduced, several rounds could be played by changing the questions already answered.

Be sure not to introduce the reading and writing of derivatives before they are mastered orally first.

6. Homework: Tell the students they will take a test that will include the items outlined on page 4-58 in the text. Also included will be oral questions on English derivatives and background information on the authors of the basic sentences.

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LESSON 16 (UNIT IV)

Specific Objectives:

1. To evaluate the students' mastery of the material presented in Lessons 8-15.

2. To continue to build the students' English vocabulary through derivative work.

Materials Needed:

1. Unit Test IV (part of the Britannica materials)

Activities:

1. Administer the Britannica tests. The teacher should add ORAL questions of the true/false or multiple-choice type on derivatives and background information presented on the basic sentences. The teacher should not expect the students to read any terms connected with the authors unless these have been practiced in class.

2. Most classes will finish the tests well before the class is over. In this case, after the tests are collected, go over the questions with the class.

3. If time allows, continue the derivative work by adding orally to the ones the students are already expected to know.

LESSON 17 (UNIT IV)

Specific Objectives:

1. To review the examination of Unit IV with the students.

2. To review Basic Sentences 1-5.

3. To introduce the reading and writing of English derivatives introduced earlier aurally and orally.

Materials Needed:

1. Unit IV examinations

2. Filmstrip: Basic Sentences for Units 4-12 (frames 1-5)

3. Filmstrip projector

4. Worksheets on English derivatives

Activities:

1. Go over each item of the examination with the students, clearing up any questions about the exam the students may raise.

2. Show filmstrip (frames 1-5) and go through the usual dialogue rapidly.

3. Pass out the worksheets on derivatives. The worksheets should consist of meaningful English sentences that illustrate those derivatives the students have mastered oral-aurally. At this stage the students should only complete the derivative, not supply the entire word. To help show the students the Latin root, all clues should be those parts of the word that are not part of the Latin root. For example:

   a. A priest or minister wears ----ments when performing religious ceremonies.

   b. The Romans worshipped several ---ties, while most people today worship only one ---ty.

4. The assignment should be on derivatives using the completion technique.

   The students should be asked to write the entire word. A list of the words to be used in the blanks should be given to the students to avoid spelling errors. It would also be advisable to have the students underline the Latin root and/or give the Latin word from which it comes.

LESSON 18 (UNIT IV)

Specific Objectives:

1. To introduce the sententiae for Unit IV found in the reader, LECTIONES PRIMAE.

2. To introduce the derivative work for Unit IV found in the reader, LECTIONES PRIMAE.

Materials Needed:

1. Derivative worksheets assigned for homework

2. The reader LECTIONES PRIMAE

Activities:

1. Go over carefully the homework assignment.

2. Pass out the readers. Have the students turn to the Introduction (p. vii) and have it read aloud. Then turn to Unit 4 in the reader (p. 1). Read each sententia aloud, having the students echo. Repeat as often as necessary to achieve accurate reproduction on the part of the students.

3. Page two of the reader should be read aloud also. Be sure the class can pronounce the list of English derivatives.

4. Divide the class into groups of four or five students. Each group should elect a dux and a scriba. Tell each group that they are to figure out the meaning for as many sentences as they can in 20 to 25 minutes. (Time should be allowed for groups reporting back at the end of class.)

5. When the allotted time is up, have the class return to their seats except for the dux or scriba of each group, whichever one is going to be the spokesman for his or her group. Ask the spokesmen if anyone found the meaning for the first sententia. Have all versions given before any discussion on accuracy is made. If one or more are correct, explain why in terms with which the students are familiar. If none is correct, ask appropriate questions of the class to draw out the meaning. Briefly discuss the English derivatives from the list on page 2 that pertain to this sententia, and if time permits, discuss the relevance of the sententia in today's world.

6. Each of the sententia should be handled in the same way. The class should be encouraged to choose the correct meaning when there is a difference of opinion. They should be encouraged to explain why they think one version is more correct than another. If no group did one or more of the sententiae, skip those and if time allows go back and ask the class as a whole to try to figure them out.

7. For homework, the teacher may wish to ask the pupils to write sentences involving the English deratives met in LECTIONES PRIMAE.

LESSON 19 (UNIT IV)

Specific Objectives:

1. To review the derivative work presented in Lesson 18.

2. To give the students an idea of how Rome looked 2000 years ago.

Materials Needed:

1. Derivative quiz

2. Historical Reconstructions of Rome Study Prints

Activities:

1. The derivative quiz might last from 20 to 25 minutes. It should contain the following types of questions based on the derivatives found in Unit IV of LECTIONES PRIMAE. The quiz might be preceded by some oral review. The quiz might involve asking the pupils to write simple English sentences containing the derivatives.

2. After the quiz papers are collected, divide the class into four or five groups. Give each group a study print from the Historical Reconstructions of Rome. Tell them to look at the picture, read what is on the back and try to answer the questions on paper. (Caution the students to handle the prints with tender, loving care.) When the group finishes one print, they should exchange it for another. The Scribae should vary for each print the group studies. This activity should be continued on the following day so each group has a chance to examine each print. The teacher should move around the room to help with any reading problems.

   If the teacher so desires, a contest could be held. The group reports will be judged on the basis of accuracy, completeness, and mechanics. A separate judging should be held for each print so that each group has a better chance of winning at least once. A small reward of some kind could go to the members of the winning group.

LESSON 20 (UNIT IV)

Specific Objectives:

1. To go over the derivative quiz with the students.

2. To continue to give the students an idea about how the city of Rome looked 2000 years ago.

Materials Needed:

1. Derivative tests (corrected)

2. Historical Reconstructions of Rome

3. Other pictures on Rome then and now

Activities:

1. Go over the test with the students answering any questions they may have.

2. Continue the group work as discussed in Lesson 19 on the study prints.

3. Conduct a class discussion based on the following questions:

   a. Were all the buildings in Rome as beautiful as those you have been studying?

   b. What section of Philadelphia would be similar to the Forum?

   c. What do you think the poorer sections of Rome looked like?

   In connection with this discussion show any pictures of Rome (both present and past) you can find from other sources to help give a more balanced view of the city.

LESSON 21 (UNIT V)

Specific Objectives:

1. To introduce the concept of variant signal zero as it applies to Latin subject endings.

2. To review the concept of variant signal zero as it applies to English morphology.

Materials Needed:

1. Text: Unit V, frames 1-94

2. Tape for Unit V

3. Tape recorder

Activities:

1. Read frames 1-17 in the usual fashion. Teacher should move around the room to be sure students are following proper procedures.

2. When frame 17 is read, stop and put the following chart on the board:

| A | B | |
|---|---|---|
| child | child | ren |
| book | book | s |
| table | table | s |
| fox | fox | es |
| lamp | lamp | s |
| sheep | sheep | |
| deer | deer | |

3. Ask the following questions:

   a. Which column is a list of "more-than-one" things?

   b. When you want to make a noun mean more-than-one, what do you usually add to it?

   c. What do you call words like children and foxes, that is words that form their "more-than-one" form by using a v _____.

d. What change in form is there when you say <u>one sheep</u> and <u>two sheep</u>? <u>one deer</u> and <u>two deer</u>?

e. Who remembers what you call this when there is no change in spelling? the variant z ___.

f. Latin has a variant signal zero for subject forms. Let's continue reading in our text to see what it is. (Leave chart on the board and refer to it again as necessary.)

4. Continue the reading stopping at frame 94. Do not try to offer additional explanation to variant signal zero. Experience has shown that the students catch on by the end of the unit.

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LESSON 22 (UNIT V)

Specific Objectives:

1. To review and reinforce variant signal zero.

2. To review and reinforce the structural signals for subject, object, and verb.

Materials Needed:

1. Text, frames 95-168 of Unit V

2. Reference notebooks

3. Tape for Unit V

4. Tape recorder

Activities:

For easy reference have the chart described in Lesson 21 on the board as well as the charts found in Unit V, frames 44, 45, and 51. Read frames 95-168 in the usual fashion, making sure students are writing in their answer pads when indicated, using the reference notebooks where indicated, using the tape where indicated and following the text in the correct manner. Be sure to ask students to paraphrase frames and ask comprehension questions where they seem warranted to insure that the students are understanding what they are reading.

LESSON 23 (UNIT V)

Specific Objectives:

1. To introduce the terms and concepts of transitive and intransitive in Latin and English.

2. To introduce additional vocabulary.

Materials Needed:

1. Text, frames 169-291 of Unit V

2. Tape for Unit V

3. Tape recorder

4. Worksheets on transitive and intransitive verbs in English.

Activities:

1. Read frames 169 through 197 in the usual fashion.

2. Hand out worksheet which should consist of a story of interest to the students. (Be sure the verb "to be" does not make an appearance.) Have the story read aloud. Then go back and have the students pick out the verbs and tell whether they are transitive or intransitive.

3. Continue the reading of frames 198-291 in the usual fashion.

4. A worksheet similar to the one done in class should be assigned for homework. Younger children might enjoy drawing their own pictures to illustrate the new vocabulary.

LESSON 24 (UNIT V)

Specific Objectives:

1. To review vocabulary introduced in previous lesson.

2. To review and reinforce the concepts of transitive and intransitive.

3. To introduce the new basic sentence Lupus non mordet lupum.

4. To review Basic Sentences 1-5

Materials Needed:

1. Text, frames 276-335 of Unit V

2. Tape for Unit V

3. Tape recorder

4. Filmstrips: Basic Sentences for Units 4-12
   Pictorial Structures and Vocabulary Practice

5. Filmstrip projector

6. Reference notebooks

Activities:

1. Go over worksheet assigned as homework.

2. Read frames 276-317 in the usual fashion.

3. Show frames 2, 3, 4, 11, 17, 18, 19, 21, 25, 40, 41 and 43 of the filmstrip on Pictorial Structures and Vocabulary Practice having the students identify the people and animals in the frames by asking the question "Quis est?" (This is probably the most useful filmstrip in the Britannica system. There are several frames that can always be used from Unit V on to review structures and/or vocabulary. It should always be used in a Latin to Latin environment with English never allowed to interfere. Use of the filmstrips should become more and more student centered, with the teacher in the role of monitor. It is a good idea to have the class repeat questions before answering so that they will be able to ask each other the questions later.)

4. Go through the frames again, but this time have a student point to the people and animals in the picture and ask the class the question. Appoint a different student for each frame to give as many as possible the opportunity to ask the question.

5. Continue the reading in the text stopping at frame 335. (Reference notebooks are needed in frame 326.)

6. Show the basic sentence filmstrip expanding the questions to include the new basic sentence (frame #6) Lupus non mordet lupum.

7. Ask the students to practice writing the basic sentences by covering up the Latin in their reference notebooks and trying to write it by using the English meaning as a clue.

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LESSON 25 (UNIT V)

Specific Objectives:

1. To review and reinforce new vocabulary.

2. To review and reinforce the concept of the negator.

3. To introduce concept of the connector.

Materials Needed:

1. Text: frames 336-374 of Unit V

2. Tape for Unit V

3. Tape recorder

4. Filmstrips: Basic Sentences for Units 4-12 (frames 1-6)
   Pictorial Structures and Vocabulary Practice (frames 2, 14, 19, 21, 30, 38, and 43)

5. Filmstrip projector

Activities:

1. Go through the usual dialogue work with the basic sentence filmstrip. Appoint a student to act as teacher as dialogue work is done a second time. Prompt (in Latin) if necessary.

2. Go through the Pictorial Structures filmstrip (frames 2, 14, 19, 21, 30, and 38 and 43) first asking Quis est?; then go through the frames again asking Quid agit ---? (Remember: gestures, pictures, and answering the question in Latin yourself are all that are needed to get the meaning across.) Frame 2 practices currit, 14 and 19 lavat, 19 capit, 38 capit, 21, 30, and 43 mordet. If the teacher so desires, appropriate Quis and Quem questions can also be introduced, although Quis and Quem are not as yet introduced in the text.

3. Read frames 336-374 in the usual fashion.

LESSON 26 (UNIT V)

Specific Objectives:

1. To introduce a new basic sentence (Veritas numquam perit.).

2. To review and reinforce vocabulary.

Materials needed:

1. Text: frames 369--end of unit--Unit V

2. Tape for Unit V

3. Tape recorder

4. Filmstrips: Basic Sentences for Units 4-12 (frames 1-7)
   Pictorial Structures and Vocabulary Practice (same frames used in Lessons 24 and 25)

5. Filmstrip projector

6. Reference notebooks

Activities:

1. Read frames 369 through the end of the unit in the usual fashion using tape, answer pads and reference notebooks where indicated.

2. Show basic sentence filmstrip using techniques previously described for frames 1-7.

3. Show Pictorial Structures filmstrip, using the same frames and techniques described in Lessons 24 and 25.

4. Go over the vocabulary list at the end of the unit and ask students for English words that come from the Latin words. Use the words in meaningful sentences and ask the students to do the same. The approach at this point should be strictly aural-oral.

5. Ask the students to review the basic sentences, vocabulary, and notes from the study prints for homework.

LESSON 27 (UNIT V)

Specific Objectives:

To review material covered inUnit V.

Materials Needed:

1. Tic-tac-toe board

2. Filmstrips (Basic Sentences and Pictorial Structures)

3. Filmstrip projector

Activities:

1. Show filmstrips (rapidly) in the manner described in previous lessons. (This should be conducted mostly by students, with the teacher acting as monitor).

2. Play a few rounds of Derivative Tic-Tac-Toe (see earlier lessons for instructions), using derivatives from Units IV and V, concentrating on V.

3. Make a chart on the board with the following headings:

| (-s) | (-m) | transitive (-t) | intransitive (-t) |
|---|---|---|---|

Fill in the chart with as many words in the appropriate forms and columns as space and time allow and give the students the following instructions: Write on a piece of paper as many different sentences as you can using these various words. Have students explain column headings. Set a time limit so there is time to hear as many sentences as possible. Stress that the sentences must make sense. This activity could easily be made into a contest for younger children. As time goes on, the teacher may wish to eliminate the chart or vary the activity by Sentence Building exercises as described in Britannica's TEACHER'S MANUAL for ARTES LATINAE Level One, pp. 25-27.

4. For homework pupils may be asked to prepare for the Unit V test.

LESSON 28 (UNIT V)

Specific Objectives:

To evaluate the students' mastery of material covered in Unit V.

Materials Needed:

1. Tests for Unit V (supplied by Britannica)

Activities:

Again the teacher is strongly advised not to ask questions that the students have not practiced. The Britannica tests are short. Additional items may be added reviewing derivatives the students have practiced reading and writing.

Questions dealing with the study prints, the authors of the basic sentences, and other cultural material may be added. The teacher should be sure that the pupils understand precisely what they are responsible for regarding derivatives and cultural material.

## THE USE OF THE READER, LECTIONES PRIMAE

The reader LECTIONES PRIMAE can be used to bring an interesting variety into the course. It is pleasant for the students to put aside the programmed text occasionally and use another book. Teachers may prefer to keep a set of readers in the classroom closet and distribute these during the class period rather than have the students take these home.

The sententiae in the reader offer many possibilities for cultural work. For example, in Unit 4 of the Reader, research can be done on the famous authors quoted, i.e. St. Bernard, Aristotle. The motto of Arizona and Harvard might be used in connection with some illustrations (e.g. pictures of Arizona and Harvard) to form the beginning of a bulletin board on Latin Mottoes in the Modern World. Where the use of a particular motto has been very interesting, the students can be told about it. For instance, Senatus Populusque Romanus, abbreviated SPQR was used on the banners of Roman legions. Modern Romans still use it for various purposes, e.g. on gas pipes, trams, garbage trucks, and official documents. Some of the sententiae may be omitted.

The teacher should try to cover the English derivatives in each unit of the Reader. A good practice is to have the students echo the derivatives with books closed several times. Then the words can be read and explained in terms of their etymologies. Much of the required information can be elicited from the students. Eventually words should be added to the English Derivative List. (See the discussion of Unit 4 for details on this.)

The narrative begun in Unit 11 should not be skipped as it affords the first connected reading experience for the students. Suitable background on Aesop and the Aesopic tradition should not be approached via translation into English. The readings should be read aloud several times by the students and paraphrased in Latin by the teacher. Simple Latin questioning should follow. Metaphrasing and English paraphrasing come next. Finally the Quaestiones given in the reader itself should be read and answered in Latin.

## FILMS FOR LEVEL ONE

The two films recommended for Level One of Artes Latinae are:

CLAUDIUS BOY OF ANCIENT ROME (Latin dialogue, English narration)
LIFE IN ANCIENT ROME (English narration)

The following films are suggested for Level Two:

JULIUS CAESAR: RISE OF THE ROMAN EMPIRE (English narration)
VITA IN ROMA ANTIQUA (Latin narration)
INGENIUM ROMAE (Latin narration)

CLAUDIUS BOY OF ANCIENT ROME is narrated in English but the characters speak Latin with English subtitles. Students who have had Latin in the elementary schools will be very familiar with this film since it is an integral part of the instructional system for FLES Latin. If the students have not had FLES Latin, the teacher may wish to use this film more frequently. The following list of discussion questions may prove serviceable:

1. Who is Claudius ?
2. Who is Vistus?
3. Why does Vistus attend school with Claudius?
4. What do the boys learn in school?
5. What was the job of the paedagogus?
6. What was the relationship between slaves and free citizens?
7. How did Roman slavery differ from slavery in our own country?
8. How did the accident in which Vistus was injured occur?
9. What did Claudius do after the accident?
10. What was the bulla?
11. What did Claudius do with the bulla?
12. Were the Romans sincere in their religious beliefs?

CLAUDIUS BOY OF ANCIENT ROME affords an excellent opportunity for the student to compare his own life with the life of an ancient Roman boy or girl. It is a good idea to have the student express the differences and similarities on paper in the attempt to get the child to think about what it was like to live in these days. Perhaps a paragraph or two on one of the following topics should be assigned:

1. How do our schools differ from ancient Roman schools?

2. Would you have liked to be a little boy such as Claudius growing up in ancient Rome? Why?

A discussion can easily ensue from these topics to draw out the good and bad points about living in ancient Rome.

LIFE IN ANCIENT ROME is narrated in English. VITA IN ROMA ANTIQUA is the same film but with Latin narration. The following discussion questions may be useful with LIFE IN ANCIENT ROME:

1. Under Trajan, how successful were the Romans as warriors?

2. Who protected the borders of the Roman Empire from attack?

3. What kind of government did Rome have in the period before the empire?

4. What contrast was there in the appearance of Rome as a city during the time of Trajan?

5. What sorts of amusement pleased the Romans during the rule of Trajan?

6. What kinds of work did the educated slaves do?

7. What kind of postal system did the Romans have?

Point out to the pupils that although the civilization that they were learning about in the film is the root and basis of our own, it was still very different in important ways. Ask the pupils in what ways it was different. There are at least two important differences:

1. Greco-Roman culture was pre-Christian, a culture in which there was no Bible, one in which each man had to define for himself the good life. Cicero's view of the good life was quite different from that of Trajan, or Horace, or Petronius.

2. Greco-Roman culture was pre-industrial, one in which machines had little or no role to play in daily existence. The absence of industrialization had vast implications.

## THE USE OF THE STUDY PRINTS

There are three sets of Historical Reconstructions (also called study prints or overlays) in the ARTES LATINAE instructional system, viz., The Historical Reconstructions of Rome, The Historical Reconstructions of Pompeii, and The Historical Reconstructions of Ancient Greece. There are many possible uses for the study prints. The guidelines provided by the Britannica Corporation on the reverse side of each study print and on the guide cards found in the study print sets are useful points of departure for the teacher. The suggested activities given for each study print in this Instructional Services' Guide, are intended to supplement suggestions already given by the Britannica Corporation.

Many times work on the study prints may be integrated into other aspects of the ARTES LATINAE program. For instance, in Unit 1, frame 98 where the Colosseum is discussed, the study print may be used very appropriately. In Unit 8, where the sentence Vitam regit Fortuna, non Sapientia is introduced, the study prints of the Parthenon may be used in connection with a discussion of Sapientia (Pallas Athena), the goddess to whom the Parthenon was dedicated. The study prints may be used in small group work (as an occasional alternative to working with the programmed text, the reader, the basic sentence filmstrips, or the student tests) as well as for the entire class. Ordinarily teachers should not permit pupils to take the study prints home since they are easily damaged and expensive to replace.

The list of suggested activities for each study print given below is in no sense exhaustive and hopefully will stimulate additional ideas in the minds of the pupils and teachers:

### I. HISTORICAL RECONSTRUCTIONS OF ROME

#### THE ROMAN FORUM STUDY PRINTS (VIEWS A AND B)

1. Have the pupils list buildings in Philadelphia that are reminiscent of the architecture in the Roman Forum. Pupils will be inclined to list banks, public buildings, museums and libraries. Caution them not to forget the many private homes (e.g., in West Philadelphia) that show classical influence in their doorways, columns, and other features.

2. Ask the pupils to do research on the various buildings and monuments visible in the study prints and then to compare and contrast these buildings and monuments with their counterparts in Philadelphia, Washington, D. C. or New York.

3. The Arch of Septimius Severus can be the point of departure for a discussion of Septimius Severus and Roman Africa. Teachers are referred to the chapter on Septimius Severus in the Instructional Services' curriculum resource AFRICA IN CLASSICAL ANTIQUITY.

4. Suggest that pupils write an essay entitled, "Reflections While Walking Through the Ruins of the Roman Forum". Ask them what thoughts come to their minds when they view the vanished grandeur and greatness.

THE CIRCUS MAXIMUS STUDY PRINT

1. Have the pupils compare and contrast Liberty Bell Race Track or a New Jersey race track to the Circus Maximus.

2. Explain to the pupils that the Emperor often furnished free entertainment for throngs of citizens who were unemployed. The Roman poet Juvenal complained that the populace wanted only panem et circenses ("food and entertainment in the circuses") and gave no thought to anything loftier. Ask to what extent American citizens want only food and entertainment. What about American teenagers?

THE COLOSSEUM STUDY PRINT

1. Explain that the Colosseum supposedly took its name from the Colossus of Nero, the large statue which stood just north. Ask the pupils to list modern statues that are comparable, e.g., William Penn on City Hall, Christ on the mountaintop in Rio de Janiero.

2. Show the pupils the many exits from the Colosseum. Explain that the Colosseum is one of the easiest buildings in the world to leave quickly.

BASILICA OF MAXENTIUS OR CONSTANTINE STUDY PRINT

1. Have the pupils do research on the famous Roman Emperor Constantine. This man, of course, moved the capital of the Empire to Byzantium and initiated a policy of toleration toward Christians.

2. Churches and synagogues frequently are designed like basilicas. Ask the pupils to compile a list of churches and synagogues in the Philadelphia community that show similarity to the Basilica of Maxentius. Ask pupils to compare the interiors of particular buildings in Philadelphia with that of the Basilica of Maxentius.

MAUSOLEUM OF HADRIAN STUDY PRINT

1. Hadrian was a fascinating and important emperor. Pupils might be invited to do research on this man.

2. The following Latin poem is found inside the Mausoleum of Hadrian. It was written by Hadrian shortly before his death. Have the pupils recite it rhythmically at varying rates of speed and with varying degrees of loudness.

Anima vagula, blandula,
hospes comesque corporis
quae nunc abibis in loca
pallidula, rigida, nudula,
nec, ut soles, dabis jocos.

II. HISTORICAL RECONSTRUCTIONS OF POMPEII

HOUSE OF THE FAUN STUDY PRINT

1. Invite pupils to draw their own versions of the House of the Faun either restored or in ruins. The graceful dancing figure in the impluvium, the archways, the columns, and the colors lend themselves well to artistic interpretation.

2. Invite pupils to write short stories on the people that might have lived in this House of the Faun.

THE PISTRINUM (BAKERY) STUDY PRINT

1. Some pupils may enjoy making a papier mache model of the mill seen in this study print.

   The diagrams on the back of the study print will be helpful along these lines.

2. Pupils may wish to arrange to visit a bakery in Philadelphia and make a report to the class comparing and contrasting ancient bakeries with modern bakeries. Such a project should help make pupils aware of one of the primary differences between ancient culture and our own, viz., ancient culture was pre-industrial. Have the implications of this difference discussed. What effect does industrialization have on the ecology of a society? On the quality of life? On the people themselves? On youth in particular?

THE THEATER STUDY PRINT

This study print may be used as a point of departure for a discussion of the African playwright Terence whose plays were performed in this theater in antiquity (and, as a matter of fact, are still performed in this theater). Teachers are referred to the chapter on Terence in the Instructional Services' curriculum resource on AFRICA IN CLASSICAL ANTIQUITY.

Basic sentences taken from Terence (e.g. #40 in Unit 15--Fortes Fortuna adjuvat) may be reviewed in connection with this discussion.

THE TEMPLE OF APOLLO STUDY PRINT

1. The pupils may be encouraged to do research on the god Apollo. In such research the stories associated with Apollo and his influence in Western culture may be covered.

2. The restored version of the Temple is relatively simple for pupils to construct in miniature. Wood, clay, or papier mache are some of thematerials that might be used in such modeling.

3. Invite the pupils to write a composition on Philadelphia's Last Day. For purposes of this composition they should pretend that a Mt. Vesuvius was about to erupt near Philadelphia. How would they react? How would their friends and family react?

## III. HISTORICAL RECONSTRUCTIONS OF ANCIENT GREECE

THE FORTIFICATIONS OF AEGOSTHENA STUDY PRINT

After explaining to the pupils the nature, purpose, and history of these fortifications, ask the pupils to discuss the tremendous amount of effort, time, resources, and money that over the centuries have been spent for defense purposes. Ask whether such defense efforts are rational or irrational or to what extent the quality of life for people could be improved if no effort, time, resources, and money were ever expended on defense.

CORINTH: THE AGORA STUDY PRINT

Invite the pupils to compare and contrast the agora with the Forum in Rome and with downtown Philadelphia.

AEGINA: THE TEMPLE OF APHAEA STUDY PRINT

Make sure pupils understand that this structure was a temple to Aphaea, a local deity. It is a grand and beautiful building. Yet it was abandoned in 431 B. C. Ask the pupils why no one worships Aphaea any more. Ask if this temple can aptly be compared with modern houses of worship. Ask if modern houses of worship and deities will one day be abandoned. Why or why not?

DELPHI: THE TEMPLE OF APOLLO STUDY PRINT

Pupils may be encouraged to write a dramatization about the Oracle of Delphi after they are familiar with the history and function of the oracle in antiquity.

MYCENAE: THE TREASURY OF ATREUS STUDY PRINT

Because of the traditional names given to this monument (Treasury of Atreus or Tomb of Agamemnon), the teacher may wish to discuss with the class who Agamemnon and Atreus were.

KNOSSOS: THE PALACE OF MINOS STUDY PRINT

1. This study print may be used as the point of departure for study of ancient Crete. The chapter on ancient Crete in Level Alpha of THE ANCIENT GREEKS SPEAK TO US will be helpful to the teacher in this regard.

2. The teacher may direct the pupils to the room on Crete and Mycenae in the University Museum, 33rd and Spruce. A Latin Club trip to the Museum might be arranged.

DELOS: THE HOUSE OF CLEOPATRA STUDY PRINT

Pupils might be encouraged to compare and contrast this house with the House of the Faun in Pompeii, with Monticello, with the Betsy Ross house, and with row houses in Philadelphia.

ATHENS STUDY PRINTS

1. The three study prints on Athens form a natural unit. The Parthenon--being the temple of Athena--leads to a discussion of Athena and the myths associated with her. Have the pupils do research on Athena.

2. Show the pupils the exterior of the unreconstructed Parthenon. Tell them that this is the most beautiful building on earth. Have them look at it in silence for several minutes. Tell them that it is a fitting temple to Wisdom. It glows golden in the sunlight. It has grace and strength. There is not a single straight line in the building and perhaps this fact contributes to its power. People who visit the Parthenon say the visit is a mystical and religious experience.

## THE USE OF THE CAPTIONED FILMSTRIPS

There are five filmstrips captioned in Latin for Level One of ARTES LATINAE:

"Vita Cottidiana"
"Imperium Romanum"
"Vita Julii Caesaris"
"Architectura Romana"
"Duo Amici"

These filmstrips were designed for use after specific units in the Programmed Text. "Vita Cottidiana", for instance, is to be used after Unit 17. Suggestions on how to use these captioned filmstrips are given in the discussion of Unit 15 in this guide. The suggestions given there assume that the filmstrips are being treated basically in Latin.

Because many teachers do not reach Unit 17 of Level One in the course of the year, it seems desirable to introduce the filmstrips earlier--perhaps without reference to the Latin subtitles. In other words, the filmstrips may be shown with suitable commentary by the teacher in English. This commentary should not degenerate into a literal translation of the Latin subtitles. The commentary should always strive to relate the classical world with the modern world through highlighting the influence of the classical world on our own culture and through comparing and contrasting the past with the present.

A sample commentary on "Vita Cottidiana" is here provided for the guidance of the teacher. Naturally, any commentary to be effective must be presented in a lively and enthusiastic manner. Within a given class period, the teacher may wish to show only some of the frames rather than the entire filmstrip. The teacher should strive to elicit as much information from the pupils as possible by questioning and should supply the information given in this commentary only as a last resort.

Vita Cottidiana

Frame No.

1. In the 2nd century after the birth of Christ, under the rule of Trajan, the Roman Empire included these countries which are present-day Spain, France, Germany, Italy, Greece, Turkey. Note: The light colored areas are the bodies of water-orange is the Roman Empire in the 2nd Century A.D. The red is the uncivilized world of that day.

2. Many different people lived under the Roman rule. Here we see the Latin names for the various people under Roman rule, starting at the left and going to the top: Spanish, French, Britons, Germans, Italians, Macedonians, Ilyrii, Greeks, Thracians, Phrygians, Persians, Jews, Arabs, Egyptians, Phoenicians (Carthaginians), Nomads, Samartae.

3. An emperor is being carried in his chariot. The emperor wears the toga with the purple stripe to indicate that he is a leader. This is comparable to the robes of judges or the uniforms of high-ranking military leaders. Note the man behind the chariot wearing the tunica. The man on the left is wearing the tunica with the toga over that.

4. The emperors alone held the power-right to rule; the Senate retained some of its old powers from the days of the Republic, but since the time of Julius Caesar (44 B.C.), the emperor controlled most of the power in Rome. Our government is similar to the Republic (509 B.C.-27 B.C.).

5. Trajan was a wise, just and benevolent emperor. (2nd century) This period, Pax Romana (200 yrs.) was the most prosperous time of the Roman Empire. During this time Roman culture was at its highest point. The world was at peace. Have we ever had a Pax Americana? In the past 70 years we had WWI, WWII, the Korean Conflict and the Vietnam War.

6. Under the emperors, the Roman Senate had little authority. In some respects it might be compared to the House of Lords in Great Britain today. Note the red stripe--the latus clavus. This was the broad stripe on the tunic to indicate a man of senatorial rank, while a narrower one showed a man of the equestrian rank (wealthy merchants).

7. The Emperor, not the Senate, appointed the judges and chief magistrates. Many of these officials came from wealthy families. (When the Emperor wished to appoint a deserving man who did not have private wealth, he usually endowed him with a fortune.) Our President nominates candidates for certain positions and the Senate then passes on the nomination, e.g., Johnson-nominated Mr. Fortas for Chief Justice; Nixon nominated Carswell and Haynesworth to the Supreme Court.

8. A few families controlled the wealth which was constantly pouring into Rome. There was a split between the rich and poor--the rich becoming richer and the poor, poorer. Is this like America?

9. These rich citizens possessed many precious objects. Many of these objects were brought from distant countries which were captured by the Roman legions. Do most people today have some objects from foreign countries?

10. These Roman citizens are eating and drinking with an Arabian trader. Most trades would bring their goods to Rome to sell. News and stories were also relayed through the traders. Because of the good road system that the Romans developed, the entire empire was connected with Rome. Thus the saying "All roads lead to Rome." (Omnes viae Romam ducunt.)

11. The slave girl is giving water to the guest so that he may clean his hands. The Roman meal was the principal social function to be enjoyed after a day's work. Is a modern American meal as important?

12. From all over the world, merchants bring precious objects. Silks and fine linens were brought from other countries as well as precious jewels and other treasures. Notice the hairstyles of the women and the stola which is the robe worn by a women. The palla is worn around the shoulders, like a shawl. The stola is similar to the maxi length.

13. The Greeks decorated their vases with pictures. Why are Greek vases considered so beautiful?

14. A luxurious scarlet cloak. The color purpura, although it included the color we call purple, extended much farther into both blue and red. The Romans used the word purpura to describe roses, the ocean, wine and even dark hair. The "royal purple" is thought to have been approximately the color of the garment shown in this frame.

15. On the table are gold and silver vessels. The Roman meal sometimes lasted for three hours or more and usually started around 4 P.M. Each meal consisted of 3 courses and there was usually some form of entertainment during the meal.

16. The Romans usually reclined while eating. The only utensil the Romans used while dining was a spoon. The arrangement of the couches varied, but they were always placed so that conversation might be easily carried on. Do you think it might be fun to recline while eating?

17. Wealthy people, along with the Emperor, built temples and beautified Rome. Notice the magnificence and size of these buildings. Remember that these were built in a pre-industrial society.

18. The common people did not live in luxurious homes but in dirty tenements called insulae. At one time, because the tenement houses were falling apart at such a fast rate, the Emperor declared that only the carts of the builders were allowed in the streets of Rome during the daylight hours. The problem of houses falling apart is not something that started just recently.

19. These slaves are carrying bags from the portico. The slaves were not distinguished by special clothing or even by their occupations, since slave labor competed with free labor on almost every level. Slavery died in the Roman Empire because it became unprofitable.

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20. The poor are receiving public assistance. The poor want help and not promises of it. This was called the dole, the daily hand-out to each Roman citizen. Many of the emperors would give free entertainment in the Colosseum in order to keep these idle people happy and under control. In what respects is our welfare system similar to the Roman system?

21. The poor person is getting grain from an official.

22. Another official gives them money. Rome had silver, bronze and gold coins. Replicas of Roman coins are available at the University Museum.

23. Omit.

24. The Romans and Greeks possessed many slaves. These slaves would be captured from conquered nations, and brought to Rome to be sold to the highest bidder.

25. Fortune makes these women slaves. Slaves were able to work for their freedom and for the money to purchase their freedom. Many times a slave was granted his freedom for his good work.

26. This slave is teaching his pupils. Many teachers who were also slaves were former leaders, merchants or professional people in their own nations. Notice the scroll in the teacher's hands. The students are carrying wax tablets instead of paper and a stylus (a pointed object) which they used for writing. The Roman Empire had no public school system in our sense of the term.

27. This slave wearing trousers is cultivating flowers in the garden. Only the barbarians wore trousers. Roman citizens never would. What is the attitude of modern Americans on unusual modes of dress?

28. In enormous baths, the Romans exercised, bathed and received massages. The baths were used as the meeting place and most Roman man went there every day. The baths were divided into a swimming bath, writing and undressing rooms, a cold water bath, a warm-air room, and the hot-water bath. Our Sauna Baths, steam rooms, etc. are in a way like the Roman bath but not nearly as popular or as important.

29. These slaves are working in the fields and carrying firewood. Very few people in antiquity objected to slavery as an institution. It was accepted as a natural fact of life.

30. Omit.

31. This picture shows Diana, the goddess of the woods and wild animals.

32. For the most part, the Roman images or statues of the gods and goddesses came from the Greeks. Culturally the Romans borrowed heavily from the Greeks just as Americans borrow heavily from Europeans.

33. Juppiter Optimus Maximus is the chief of the gods and his wife was Juno. Both of them lived on Mt. Olympus where most of the other gods lived. Juppiter was also the god of light and thunderbolts.

34. Romans regarded outward worship of the gods as a sign of patriotism. The emperors used the State Religion as a political tool: e.g. priests were often men who performed successfully other public duties and were rewarded with the priesthood.

35. Many Romans could not read or write. This professional letter writer is writing a letter for an illiterate man. Only the rich could go to school, since there was no public school system and the rich were the only ones who could afford to send their children to private teachers.

36. These citizens at leisure are listening to someone reciting. This was a popular form of Roman entertainment. Because of the lack of books, traveling minstrels would tell their stories.

37. The author is a senator. How can you tell?

38. He is reciting his works in Latin.

39. In schools, students learned Latin and Greek literature. The interested Romans would travel to Greece for further education since in Roman times Athens was the intellectual center of the world.

40. The Romans preserved the Greek arts, sculpture, architecture and literature. In fact, the Romans copied the works and ideas of the Greeks.

41. Here the Roman Emperor listens to a report from a governor of some distant province. All governors had to report periodically to Rome concerning the happening in their areas. The Empire tended to be tightly centralized.

42. This picture takes place in the Roman Forum. The men prostrating themselves are swearing their allegiance to the Emperor.

43. In the Forum, there are arches, temples, porticoes, columns and statues. The Roman Forum was the hub of the political, economic and social life of Rome. The Forum is similar to Center City where there is the Federal Court Building, the large department stores, nightclubs and restaurants.

44. In this modern city (Segovia, in central Spain) stands this Roman aqueduct. The aqueducts were the main way of providing water for the cities. They were used when the builders had to cross a valley.

45. The Roman Empire had many provinces. Can you give the modern names of the various provinces?

46. From the Greeks and Romans the western world gets its art, literature and laws. But the Greeks were the inventors and the Romans the preservers.

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## THE USE OF THE REFERENCE NOTEBOOK

In view of the nominal cost of the Reference Notebook each student should be given one in which to write as directed by the programmed text. Such a procedure necessitates the reordering of Reference Notebooks each year by the Latin Teacher.

In addition to the Reference Notebook it is highly desirable that the students have another notebook that will include the following items:

1. The English Derivative List. Suggestions on this list are given in the discussion of Unit 4 in this guide.

2. Notes on cultural material. Notes on the biographies, works, and significance of the authors of the basic sentences and people associated with them should be kept. Research reports on various subjects may also be kept in the notebook.

3. Outlines of the units. Some teachers find it helpful to have the students summarize what they have learned on a unit by unit basis in their notebooks.

4. Worksheets distributed by the teacher for various purposes.

Teachers are urged to check the Reference Notebooks and other notebooks of the pupils from time to time for accuracy and completeness.

## COMPUTER ASSISTED INSTRUCTION (CAI) WITH ARTES LATINAE

In schools where computer teletype terminals are located, computer assisted instruction based on ARTES LATINAE is available. The computer assisted instruction is designed to reinforce the reading and writing aspects of ARTES LATINAE.

The computer assisted instruction program has certain limitations. It does not replace the regular classroom experience but provides additional practice for pupils who need it. The computer teletype of course, cannot talk and therefore it cannot provide audio-lingual drill. It types out questions on the content of ARTES LATINAE. The pupil types in the answers. The computer praises the pupil for a correct answer. If the answer is not correct the computer gives the pupil a hint and invites him to try again. If the answer is still incorrect, the computer types out the correct answer.

The computer assisted instruction program has many advantages to offset its limitations. For instance, it provides flexibility. It is so constructed that once the program has been accessed (i.e., started) the teacher's attention is no longer required. Thus the student may use the teletype while the rest of the class is occupied with some other aspect of ARTES LATINAE. The student wishing extra help may use the teletype during lunch or study periods with profit. The computer assisted instruction program also privides additional motivation. Students seem to enjoy the fast typing machine that interacts so personally with them. The student can proceed at his own rate of speed and without fear of embarrassment. The computer--because it insists on accuracy in spacing and spelling--forces the pupils to give greater attention to accuracy.

To give the teacher a clearer idea of the type of exercise found in the computer assisted instruction program a sample is provided. The material found in the following sample is typed by the teletype machine and by the pupil after the teacher has accessed the ARTES LATINAE program. The Latin teacher should consult the computer teacher in his school re the procedure in accessing the Latin program or contact the Division of Instructional Systems at BA 9-9492. Dr. Sylvia Charp is Director of Instructional Systems for the School District.

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GET-$ALU*
RUN
ALU*

THIS MATERIAL WAS PREPARED AT SIMON GRATZ SENIOR HIGH SCHOOL
17TH AND LUZERNE STREETS,PHILADELPHIA,PA.19140 FOR USE IN
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OF THE PROGRAMMED TEXTBOOK ARTES LATINAE
THE QUIZ COMPRISES 20 QUESTIONS
YOU CAN STOP WHEN YOU WISH BY TYPING 'QUIT'.
YOUR SCORE WILL BE INDICATED AT THE END
OF THE LESSON

THE CORRECT SPELLING IS NOT NECESSARY
BUT TRY TO DO AS WELL AS POSSIBLE
RETYPE THE ENTIRE SENTENCE WHEN YOU ANSWER
RETYPE THE SENTENCE EXACTLY AS IT APPEARS
INCLUDING THE CORRECT SPACING BETWEEN WORDS
HERE WE GO, AND ---
LOTS OF LUCK!

FILL IN THE SENTENCE>>>>VES--S V-R-M R-DD-T
?VESTIS VIRUM REDDIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>MAN-S MAN-M LAV-T
?MANUS MANUM LAVAT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>VERITAT-M DI-S APER-T
?VERITATEM DIES APERIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>HILAR-M DATOR-M DILIG-T DE-S
?HILARIM DATOREM DILIGIT DEUS
INCORRECT...TRY AGAIN
WE SHALL GIVE YOU SOME OF THE ANSWER>>>>HILAREM DA
MAKE SURE YOU HAVE TYPED THE ENTIRE SENTENCE
EXACTLY AS IT APPEARS, INCLUDING SPACING
?HILARM DATOREM DILIGIT DEUS
INCORRECT...YOU HAVE MADE TWO MISTAKES ON THE
SAME QUESTION.  WE SHALL TELL YOU THE
CORRECT ANSWER>>>>HILAREM DATOREM DILIGIT DEUS
```

```
FILL IN THE SENTENCE>>>>ELEPHANT-S N-N CAP-T MUR-M
?ELEPHANTUS NON CAPIT MUREM
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>VE---S V---M RE--IT
?VESTIS VIRUM REDDIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>M--US M--UM L--AT
?MANUS MANUM LAVAT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>VE--TA--M D--S AP---T
?VERITATEM DIES APERIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>HIL---M DAT---M DIL---T D--S
?HILAREM DATOREM DILIGIT DEUS
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>ELEPH----- N-- CA--T M--EM
?ELEPHANTUS NON CAPIT MUREM
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>VE---- VIR-- RED---
?VESTIS VIRUM REDDIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>HIL---- DATO--- DILI--- DE--
?HILAREN DATOREM DILIGIT DEUS
INCORRECT...TRY AGAIN
WE SHALL GIVE YOU SOME OF THE ANSWER>>>>HILAREM DA
MAKE SURE YOU HAVE TYPED THE ENTIRE SENTENCE
EXACTLY AS IT APPEARS, INCLUDING SPACING
?HILAREM DATOREM DILIGIT DEUS
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>VERI----- D--- AP----
?VERITATEM DIES APERIT
ITA. BONUM EST.
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FILL IN THE SENTENCE>>>>HI----- DAT---- DIL---- D---
?HILAREM DATOREM DILIGIT DEUS
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>ELE------- N-- CA--- MU---
?ELEPHZNTUS NON CAPIT MUREM
INCORRECT...TRY AGAIN
WE SHALL GIVE YOU SOME OF THE ANSWER>>>>ELEPHANTUS
MAKE SURE YOU HAVE TYPED THE ENTIRE SENTENCE
EXACTLY AS IT APPEARS, INCLUDING SPACING
?ELEPHANTUS NON CAPIT MUREM
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>V----- V---- R-----
?VESTIS VIRUM REDDIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>M---- M---- L----
?MANUS MANUM LAVAT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>V-------- D--- A-----
?VERITATEM DIES APERIT
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>H------ D------ D------ D---
?HILAREM DATOREM DILIGIT DEUS
ITA. BONUM EST.

FILL IN THE SENTENCE>>>>E--------- N-- C---- M----
?ELEPHANTUS NON CAPIT MUREM
ITA. BONUM EST.

                YOU HAVE THIS GRADE: 95    %
                OPTIME.  BONUM EST.

DONE
```

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## APPENDIX I--SOUND FILMS AND FILMSTRIPS IN THE SCHOOL DISTRICT'S AUDIO-VISUAL LIBRARY

Praenotandum: Although all the films and filmstrips related to Classical Studies found in the School District's Audio-Visual Library are not directly connected with ARTES LATINAE, many of the items will be useful for enrichment purposes for teaching Latin at various levels. The list given below is complete as of April, 1970 and includes new acquisitions added after the publication of the Division of Audio-Visual Education's CATALOG OF INSTRUCTIONAL MATERIALS (1969 edition).

Materials from the Audio-Visual Library are to be ordered through your school's secretary. In the case of itinerant teachers, materials for all the schools are to be ordered through the secretary of the "home" or payroll school. The teacher should check with the school secretary for details on ordering. Materials ordered through the secretary are delivered to the school on regular delivery days.

Emergency orders may be placed by calling the Audio Visual Library (BA 3-9616 or BA 3-9744) and picking the materials up personally at the Audio Visual Library, 2600 N. Broad St. Questions regarding service may be referred to John W. Lyver III, the School District's Assistant Director in Charge of Audio-Visual Education. The Division of Audio-Visual Education has a very helpful publication called CLASSROOM TEACHER'S GUIDE TO AUDIO-VISUAL MATERIALS (Line Number 545080) which should be available in all schools.

Sound Films

1. Ancient World Inheritance #100522, 11 min. c.
2. Greece: The Land the the People #101413, 11 min. bw.
3. Language and Linguistics: Introduction #153026, 30 min. bw.
4. On Mediterranean Shores #152468, 20 min. bw.
5. Our Inheritance from Historic Greece #100946, 10 min. bw.
6. People of Greece #152723, 14 min. bw.
7. Story of King Midas #101722, 11 min. c.
8. Writing through the Ages #100846, 11 min. bw.
9. Spirit of Rome #153837 (EBF), 29 min. c.
10. Orpheus and Eurydice #101620, 10 min. c.
11. The Odyssey--The Central Themes #153778, 28 min. c.
12. Julius Caesar: Rise of the Roman Empire #153498 (EBF), 22 min. c.
13. Greece: So Rich, So Poor #153816, 20 min. c.
14. Italy: Progress Amidst the Past #153735, 20 min. bw.
15. Greece--A Story of Progress #153728, 18 min. c.
16. Ancient Greece #100928, 10 min. bw.
17. Ancient Rome #100746, 10 min. c.
18. Life in Ancient Greece: Home and Education #153016, 14 min. bw.
19. Life in Ancient Greece: Role of the Citizen #101427, 11 min. bw.
20. Life in Ancient Rome: Family #101450, 11 min. bw.
21. Mediterranean Africa #151023, 12 min. c.
22. The Mediterranean World #153393, 22 min. c.

23. On Mediterranean Shores: Southern Greece #152468, 20 min. bw.
24. Printing through the Ages #152463, 13 min. bw.
25. Julius Caesar (Shakespeare) #152191, 20 min. bw.
26. Julius Caesar (Shakespeare) #152938, 90 min. bw.
27. King Midas and the Golden Touch #100752, 10 min. c.
28. Aegean Age #153669, 14 min. c.
29. Alexander the Great and the Hellenistic Age #153575, 14 min. bw.
30. Athens: The Golden Age #153808, 30 min. c.
31. Urbs Mea #101843, 11 min. c.
32. Roman Life in Ancient Pompei #154033, 16 min. c.
33. The Search for Ulysses Part 1 #154058, 25 min. c.
34. The Search for Ulysses Part 2 #154059, 27 min. c.
35. Emperor and Slave: The Philosophy of Roman Stoicism #154476 (EBF), 29 min. c.
36. Life in Ancient Rome #154511 (EBF), 14 min. c.
37. The Humanities--What They Are and What They Do #154540, 30 min. c.
38. Mythology of Greece and Rome #154568, 16 min. c.
39. Vita in Roma Antiqua #154596 (EBF), 13 min. c.
40. Pompeii and Vesuvius #102060 11 min. c.
41. Alphabet Conspiracy #153030, 59 min. c.
42. Ancient Paestum: City of the Greeks and Romans #154245, 14 min. c.
43. Ancient Persia #101898, 11 min. c.
44. Aristotle's Ethics: The Theory of Happiness #154256 (EBF), 30 min. c.
45. Byzantine Empire #154247, 14 min. c.
46. Oedipus Rex: Man and God #154260 (EBF), 30 min. c.
47. Character of Oedipus #154257 (EBF), 30 min. c.
48. The Recovery of Oedipus #154262 (EBF), 30 min. c.
49. Christianity and World History to 1000 A.D. #154248, 14 min. c.
50. Claudius Boy of Ancient Rome #154258 (EBF), 13 min. c.
51. Constellations--Guides to the Night Sky #101494, 11 min. c.
52. English Language--Story of Its Development #100999, 10 min. bw.
53. Golden Age of Greece Part 1 #154288, 25 min. bw.
54. Golden Age of Greece Part 2 #154289, 25 min. bw.
55. Holy Roman Empire #153367, 14 min. c.
56. Italy--Ancient and Modern #154141, 20 min. c.
57. Plato's Apology: The Life and Teachings of Socrates #154261 (EBF), 30 min. c.
58. Rise of the Roman Empire #154252, 14 min. c.
59. English Language--How It Changes #101668, 11 min. bw.
60. Northern Africa: Water and Man #154169, 16 min. c.

Filmstrips

1. Julius Caesar Part 1 #220190
2. Julius Caesar Part 2 #220200
3. Daedalus and Icarus #204990
4. Jason and the Golden Fleece #204950
5. The Middle Ages #280480
6. Monastery Life: Medieval Heritage #281560

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7. Renaissance #280760
8. Day in Ancient Athens #207080
9. The Grandeur That Was Rome #207351
10. Growing up in Ancient Greece #207290
11. Ancient Greek Athletic Contests #481690
12. Daily Life in Ancient Athens #481670
13. A Day in Ancient Egypt #207090
14. Fall of the Roman Empire #281450
15. Growing up in Ancient Egypt #207280
16. History of Our Calendar #207340
17. I Live in Greece #207802
18. Italy #208810
19. Italy #20960
20. Life in Ancient Greece #207882
21. Life in Ancient Rome #207932
22. Life in Ancient Egypt #207610
23. Living in North Africa #207412
24. Pegasus and Bellerophon #204980
25. The Pyramids of Egypt #207920
26. The Story of Ancient and Primitive Writing and Record Keeping #481680
27. Ulysses in the Cave of Cyclops #204940
28. Verbs and Their Subjects #220170
29. Nouns #220570
30. Man Achieves New Freedoms: The Middle Ages #281410

## APPENDIX II--BIBLIOGRAPHY FOR TEACHER REFERENCE

### A. PERIODICALS

Praenotandum: This list of periodicals of interest to Latin teachers is an amplification of the one found on page 30 of the Teacher's Manual for ARTES LATINAE, Level One. All Latin teachers should read some of these periodicals on a regular basis in order to keep professionally alive.

1. PCA Bulletin--This contains news items, articles on pedagogical matters, announcements, and occasional book reviews. Membership in the Pennsylvania Classical Association entitles one to receive this publication. Join by sending $5.00 to S. Augusta Turner, PCA Secretary Treasurer, 260 N. Spring St., Blairsville, Pa. 15717.

2. Classical Outlook--This contains articles on the teaching of Latin, scholarly articles, regular book reviews, advertisements pertinent to the teaching of Latin. Membership in the American Classical League entitles one to a subscription to CO. Join by sending $5.00 to the American Classical League, Miami University, Oxford, Ohio 45056.

3. Classical World--This journal is aimed at college as well as lower school teachers. It includes each year helpful features such as a bibliography on audio-visual materials, paperback books, and textbooks. CW is the journal of the Classical Association of the Atlantic States, Inc. Membership in CAAS includes a subscription to CW. Membership fee is $6.50 per annum. Write to Prof. Evelyn Clift, University of Delaware, Newark, Delaware. Combination subscriptions with Classical Outlook and/or Classical Journal are available through Prof. Clift.

4. Foreign Language Annals--This is the journal of the American Council on the Teaching of Foreign Languages (ACTFL). This journal endeavors to appeal to teachers of all foreign languages, classical as well as modern. Departmental subscriptions to this publication are desirable. Library subscription rate is $8.00 per annum. Write to ACTFL, 62 Fifth Ave., New York, N. Y. 10011.

5. Classical Journal--This publication includes scholarly articles, book reviews, and articles on pedagogy. In combination with CO the subscription is $11.20. In combination with CO and CJ it is $15.50. Subscriptions may be sent to American Classical League, Miami University, Oxford, Ohio.

6. Various newsletters and bulletins on Philadelphia Classical Society activities--Membership in the Philadelphia Classical Society is $2.00 for two years. Activities include contests, Roman banquets, trips to Italy, trips to the Planetarium, Latin Week. For information contact Mr. Stephen Weislogel, PCS President, Wm. Penn Charter School.

7. Torch USA--This is the publication of the Junior Classical League, a federation of Latin clubs throughout the country. Information on Torch and the Junior Classical League may be obtained from Sister Maria Thecla, Sacred Heart High School, Pittsburgh, Pa.

8. Res Gestae--This is a biweekly newspaper in simple Latin. Contains songs, jokes, puzzles, news articles, etc. Send for samples and prices to Yale Book Company, 34 Butternut St., Toronto 6, Canada.

9. Auxilium Latinum--A quarterly magazine in Latin. Abundant footnote aids make it suitable for beginners. Contains news, puzzles, songs, playlets, quizzes, etc. Address is Dr. A. E. Warsley, P. O. Box 501, Elizabeth, N.J.

10. Classical Action U.S.A. (CAUSA)--This newsletter of the American Classical League is distributed free by the ACL National Office, c/o Prof. John F. Latimer, The George Washington University, Washington, D.C.

11. Arion: A Journal of Humanities and the Classics--This journal is primarily literary in its orientation with a strong interdisciplinary emphasis. Subscriptions are $6.00 c/o The University of TexasPress, Austin, Texas 78712.

B. BOOKS

Praenotandum: The Latin teacher--as an ambassador for classical culture--has a serious obligation to recommend that sufficient reference materials be acquired by the school so that the cultural and linguistic goals of the Latin course may be accomplished. School librarians welcome such recommendations. The following list of books is an expansion of the list found on pp. 30-31 of the Teacher's Manual to ARTES LATINAE. Teachers who desire a more exhaustive bibliography are referred to A SELECTIVE BIBLIOGRAPHY ON THE TEACHING OF LATIN AND GREEK 1920-69 by Mary E. Norton. This latter publication is available from the ERIC Clearinghouse on the Teaching of Foreign Languages, 62 Fifth Ave., New York, New York 10011.

1. WORKS ON CLASSICAL LANGUAGE PEDAGOGY

Brooks, Nelson. LANGUAGE AND LANGUAGE LEARNING, 2nd ed. New York: Harcourt, Brace and World, Inc., 1964

Lado, Robert. LANGUAGE TEACHING: A SCIENTIFIC APPROACH, New York: McGraw-Hill, 1964

Latimer, John (ed.). THE AIRLIE CONFERENCE BLUE BOOK, Oxford, Ohio: American Classical League, 1965

Latimer, John (ed.). THE OXFORD CONFERENCE REPORT, Oxford, Ohio: American Classical League, 1968

Distler, Paul F. TEACH THE LATIN, I PRAY YOU, Chicago: Loyola University Press, 1962

2. WORKS ON AFRICA IN CLASSICAL ANTIQUITY

Arkell. A HISTORY OF THE SUDAN TO 1821 1961

Bevan, E. THE HOUSE OF PTOLEMY, 1968

Boissier. ROMAN AFRICA: ARCHAEOLOGICAL WALKS IN ALGERIA AND TUNIS, 1899

Charles-Picard, G. CARTHAGE, 1965
Charles-Picard, C. and G. Charles-Picard. DAILY LIFE IN CARTHAGE AT THE TIME OF HANNIBAL, 1961
THE LIFE AND DEATH OF CARTHAGE, 1968
Clark, J. D. "The Prehistoric Origins of African Culture," JOURNAL OF AFRICAN HISTORY 5 (1964) 161-83
Davidson, B. GUIDE TO AFRICAN HISTORY, 1963
LOST CITIES OF AFRICA, 1960
Emery, W. B. LOST LAND EMERGING, 1967
Gardiner, A. EGYPT OF THE PHARAOHS, 1961
Hintze, F. and U. Hintze. CIVILIZATIONS OF THE OLD SUDAN, 1970
Johnson, A. C. EGYPT IN THE ROMAN EMPIRE, 1951
Shinnie, M. ANCIENT AFRICAN KINGDOMS, 1965
Shinnie, P. MEROE, 1967
Snowden, F. M. BLACKS IN ANTIQUITY, 1970
Vansina, J. M. KINGDOMS OF THE SAVANNAH, 1966
Warmington, B. H. CARTHAGE, 1969
THE NORTH AFRICAN PROVINCES FROM DIOCLETION TO THE VANDAL CONQUEST, 1954
White, J. M. EVERYDAY LIFE IN ANCIENT EGYPT, 1967
Wilson, J. A. THE CULTURE OF EGYPT, 1956 (THE BURDEN OF EGYPT).

The School District of Philadelphia, Instructional Services, THE WORLD OF AFRICANS AND AFRO-AMERICANS, 1969
Caffarelli-Caputo. THE BURIED CITY: EXCAVATIONS AT LEPTIS MAGNA, 1966
Beardsley, G. H. THE NEGRO IN GREEK AND ROMAN CIVILIZATION, 1929

3. WORKS ON CLASSICAL CULTURE

Cary, M., et al., ed. THE OXFORD CLASSICAL DICTIONARY, Oxford University Press, Oxford, 1949
Grant, Michael. MYTHS OF THE GREEKS AND ROMANS, New American Library , 1962
Grant, Michael. THE WORLD OF ROME, N. Y.: New American Library, 1961
Hamilton, E., MYTHOLOGY, N.Y.: New American Library, 1940
Herzberg, Max J. CLASSICAL MYTHS, Boston: Allyn and Bacon, 1935
Johnson, M. ROMAN LIFE, Chicago: Scott, Foresman and Co., 1957
Peck, Harry, ed. HARPER'S DICTIONARY OF CLASSICAL LITERATURE AND ANTIQUITIES, N.Y.: Cooper Square Publishers, 1962
Trebel and King. EVERYDAY LIFE IN ROME, Oxford: Oxford University Press, 1929
Warsley, Albert E. 501 TIDBITS OF ROMAN ANTIQUITY, Elizabeth, N.J.: Auxilium Latinum Press, 1961
Zidik and Wallace. ROMAN LIFE, Bronxville, N.Y.: Cambridge Book Co., 1965
Highet, Gilbert. THE CLASSICAL TRADITION, New York: Oxford University Press, 1949
Kitto, H.D.F. THE GREEKS, Baltimore: Penguin Books, 1957

MacKendrick, Paul. THE GREEK STONES SPEAK, New York: St. Martin's Press, 1962
MacKendrick, Paul and Scramuzza, Vincent. THE ANCIENT WORLD, New York: Henry Holt and Co., 1958
Rjunstead, R.J. LOOKING AT ANCIENT HISTORY, New York: Macmillan, 1959
Rose, H.J. A HANDBOOK OF GREEK LITERATURE, London: Methuen & Co. Ltd., 1951
Tappan, Eva March. THE STORY OF THE GREEK PEOPLE, Cambridge, Mass.: Houghton Mifflin Company, 1936

4. TRANSLATIONS OF SELECTED CLASSICAL WORKS

Benjamin, Anna C. XENOPHON: RECOLLECTIONS OF SOCRATES, New York: Bobbs-Merrill Co., 1965
Daly, Lloyd W. AESOP WITHOUT MORALS, New York: Thomas Yoseloff Ltd., 1961
Fitzegerald, Robert. THE ODYSSEY, Garden City, N.Y.: Doubleday, 1961
Jowett, B. COLLECTED WORKS OF PLATO, New York: Greystone Press, No date given
Lattimore, Richmond. THE ILIAD OF HOMER, Chicago: University of Chicago Press, 1951
Robinson, C.A. AN ANTHOLOGY OF GREEK DRAMA, New York: Holt, Rinehart and Winston, 1966
Nixon, Paul. THE AMPHYTRUO OF PLAUTUS, Loeb Classical Library, Harvard
Lindsay, Jack. THE GOLDEN ASS OF APULEIUS, Indiana University Press
Hadas, Moses. THE BASIC WORKS OF CICERO, Random House
Arrowsmith, Wm. THE SATYRICON OF PETRONIUS, University of Michigan Press
Pine-Coffin. THE CONFESSIONS OF ST. AUGUSTINE, Penguin Books

5. WORKS ON ETYMOLOGY

Burris, E., and Casson, L. LATIN AND GREEK IN CURRENT USE, Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1949
Lee, Lulu. THE LATIN ELEMENTS IN ENGLISH WORDS, New York: Exposition Press, 1959
PICTURESQUE WORD ORIGINS, Springfield, Mass.: Merriam Co., 1933
Wedeck, Harry E. A SHORT DICTIONARY OF CLASSICAL WORD ORIGINS, New York: Philosophical Library, 1957
Nybakken, Oscar. GREEK AND LATIN IN SCIENTIFIC TERMINOLOGY, Ames, Iowa: Iowa State University Press, 1959

6. WORKS IN OR ON THE LATIN LANGUAGE

Ashley, Clara and Lashbrook, Austin. LIVING LATIN A CONTEMPORARY APPROACH, Boston: Ginn and Company, 1967
Crawford, Ashley, Infield Kempner. ELEMENTARY LATIN THE BASIC STRUCTURES, Ann Arbor, Michigan, 1963
Emmanuel, S.M. QUOMODO DICITUR. Haefling Company, Tiffin, Ohio, 1952
FLES LATIN MATERIALS OF THE WASHINGTON D.C. PUBLIC SCHOOLS prepared under the supervision of Dr. Judith LeBovit, Director of Foreign Languages, Washington, D. C. schools

Guinagh, Kevin. DICTIONARY OF FOREIGN PHRASES AND ABBREVIATIONS, New York: Wilson Company, 1965
Hebert, Edgar W. FUN WITH LATIN, Portland, Maine: Walch, J. Weston, 1962
Lawler, Lillian B. THE LATIN CLUB, Oxford, Ohio: American Classical League, 1964
Meyer, Vernon L. SING ALONG IN LATIN, Toledo, Ohio, 1963
Oerberg, Hans. LINGUA SECUNDUM NATURAE RATIONEM EXPLICATA, New York: Nature Method Institute, 1965
Page, Rutherford, Beckett, Keith D. GATEWAY TO LATIN, Toronto: Gage & Co.
Robertson, J.C. LATIN SONGS AND CAROLS, Oxford, Ohio: American Classical League, 1961
Sweet, Waldo E., et al. LATIN A STRUCTURAL APPROACH, revised, Ann Arbor, Michigan, 1966
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ed. Thrift Press. CARMINA LATINA, Ithaca, New York: Thrift Press, 1948
Traupman, John C. THE NEW COLLEGIATE LATIN AND ENGLISH DICTIONARY, New York: Bantam Books, 1966
Warsley, A. LATINE CANAMUS, Elizabeth, N.J.: Latinum Press, 1958

## APPENDIX III--BACKGROUND INFORMATION ON THE AUTHORS OF BASIC SENTENCES

Praenotandum: It is very important that pupils be made aware of the lives, works, and significance of the authors of the basic sentences. This Appendix provides the teacher with a thumbnail sketch of each author for ready reference. The material found in each sketch should in most cases be considered a point of departure for further exploration. Further information is available in encyclopaedias and in standard reference books such as THE OXFORD CLASSICAL DICTIONARY, HARPERS' DICTIONARY OF CLASSICAL LITERATURE AND ANTIQUITIES and Duff's LITERARY HISTORIES OF ROME.

In treating each author, the teacher must be careful to relate the background information to the lives and experiences of the pupils.

### Saint Augustine (Aurelius Augustinus)

354 A.D. to 430 A.D.--A great African church leader and philosopher, Augustine was born at Tagaste in Numidia. After a "wild" youth he was converted to Christianity and later became bishop of Hippo. His autobiography, the CONFESSIONS, is a great literary classic as is his philosophical work DE CIVITATE DEI. There is a Chapter on Augustine in the Instructional Services' publication AFRICA IN CLASSICAL ANTIQUITY.

### Catullus, Gaius Valerius

84(?) to 54 B.C.--Roman lyric poet, born in Verona. Among his poems, chiefly lyrics, over 100 in number, are many addressed to "Lesbia," who has been identified as Clodia, notorious sister of Clodius and wife of Quintus Metellus Celen. His love for "Lesbia" remained the one great passion of his life. He is regarded as one of the most beautiful lyric poets in world literature. He has been compared to Robert Burns. Some authorities regard him as a "hippie" poet.

### Cicero, Marcus Tullius

106-43 B.C.--Roman orator, statesman, essayist born in Arpinum. As a youth he went to Rome to study law, oratory, philosophy and literature. After holding lesser offices, in 63 B.C. he became consul. As consul he delivered his orations against Cataline, a left-wing conspirator who plotted the overthrow of the Roman Republic. He sided with Pompey in the Civil War but became reconciled with Caesar. He was proscribed by the Second Triumvirate.

He has left us a significant collection of essays, speeches, and letters. In the field of oratory he has influenced either directly or indirectly almost all great orators since his time including Lincoln, Churchill, and J. F. Kennedy. In some senses Cicero was a prototype of a "moderate" political leader in an age of extremes on both the right and left.

Claudian

Latin poet, born probably in Alexandria, Egypt; he went to Rome (c. 395 A.D.). He gained recognition by panegyrics celebrating deeds of Roman emperors and others.

Descartes, René (Renatius Cartesius)

1596-1650--A French scientist and philosopher who resided in Holland for many years. He was noted as a mathematician and related mathematics to the study of philosophy. A fluent speaker of Latin he followed the practice in vogue in the Renaissance of writing his books in Latin. The English adjective Cartesian ("pertaining to Descartes") is derived from his Latin name, Cartesius. His correlation of math and philosophy has its parallel in the work of Lord Bertrand Russell in our own century.

Ennius

239-169 B.C.--Ennius was a teacher of Greek and a translator of Greek plays into Latin. He also wrote a long Latin epic poem called ANNALES which gave the history of Rome. Most of what he wrote has not come down to us.

Erasmus (Desiderius Erasmus Rotterodamus)

Born in Rotterdam, Holland, in 1467, Erasmus taught at the University of Paris and was brought to England by Lord William Mountjoy--who pensioned him for life. He became a good friend to Thomas More and other Renaissance leaders. Erasmus was the supreme embodiment of the Renaissance--a learned man deeply steeped in the culture of the ancients yet pleasant and affable. Erasmus spoke and wrote Latin on all occasions and he regarded it as his native language. His letters, commentaries, and satires had a great influence on world literature. A book called the ADAGIA contains a collection of proverbs Erasmus selected from Greek, Roman, and medieval sources.

Gellius, Aulus

Latin writer of the 2nd century A.D. His book NOCTES ATTICAE contains notes and miscellaneous information on ancient language, literature, customs, laws and science. Gellius is an antiquarian, i.e., a compiler of facts about antiquity. In some ways his role is comparable to that of a sociologist or statistician in our own society.

Horace (Quintus Horatius Flaccus)

65 B.C. to 8 B.C.--A great Roman lyric poet and satirist. He was the son of a freedman. He enjoyed the patronage of Maecenas, Augustus' "prime minister". Maecenas provided Horace with a generous allowance and a beautiful contry villa in the Sabine Hills outside Rome. The poems of Horace suggest moderation in all things and the enjoyment of the good life. He suggested compromise between Epicureanism and Stoicism.

Saint Jerome (Eusebius Hieronymus)

Jerome was the translator of the Bible into Latin. The version he produced is called the VULGATE because he tried to use the Latin idiom of the common people (vulgus). This translation of the Bible influenced the style of Latin literature throughout the Middle Ages and is comparable in its influence to other great translations of the Bible, e.g., the King James version, Martin Luther's German Bible, Jerome also wrote beautiful letters in elegant classical Latin. He had a pet lion who guarded him as he wrote.

Juvenal (Decimus Junius Juvenalis)

?60 A.D. to 140 A.D.--A great Roman satirist, Juvevanl criticized the vices and mores of his times with great bitterness and frankness. The satire was one literary genre that the Romans invented and developed for themselves; it was not borrowed from the Greeks. Juvenal has exerted great influence over the history of satire in world literature. Gilbert Highet's book JUVENAL THE SATIRIST details this influence.

Manilius

A minor Latin poet of the age of Augustus. Manilius has left us a long poem on the stars called ASTRONOMICA. The great 20th century British author and scholar, A. E. Housman, enjoyed editing this poem by Manilius.

Martial (Marcus Valerus Martialis)

A Roman epigrammatist of the first century A.D. He was born in Bilbilis, Spain. He was a resident of Rome for many years. He was a friend of Juvenal. He enjoyed the patronage of the emperors Titus and Domitian. His poems deal with a wide variety of subjects. They are often witty and sometimes obscene.

Ovid (Publius Ovidius Naso)

Ovid was a small-town boy who went to the big city (Rome), enjoyed great success, and then suffered a tremendous reverse of fortune. The reverse of fortune that Ovid suffered was that he was exiled to the bleak outpost of Tomi for the rest of his life when he incurred the disfavor of Augustus. Ovid wrote erotic poetry, poems on mythology, and poems about his exile. His poems on mythology have inspired writers and artists throughout the ages.

Petronius

Great Roman novelist of the age of Nero. Petronius was Nero's arbiter elegantiae or advisor in matters of taste. Ultimately he was forced to commit suicide by Nero. Petronius was the author of the famous novel, the SATYRICON, recently made into a movie by Fellini. The SATYRICON deals with the wild adventures of three young men in the decadent society of Nero's reign. The decadence of this reign is sometimes compared to that of our own time. Petronius has exerted considerable influence on the development of the novel in world literature.

Plautus (Titus Maccius Plautus)

The greatest Roman comedy writer, Plautus, lived in the 3rd and 2nd centuries B.C. Plautus was heavily influenced by Greek New Comedy. The plays he has written are very funny and have inspired later writers such as Shakespeare and Moliere. The movie "A Funny Thing Happened on the Way to the Forum" is based on Plautus. Live theater in Plautus' time was much more important in the everyday life of people in the absence of radio, television, and movies.

Pliny the Elder (Gaius Plinius)

Pliny studied and wrote in the field of natural science. His encyclopaedia of natural science as it touches human life is called the Historia Naturalis. It is filled with curious misinformation. Pliny the Elder died while trying to observe closely the eruption of Vesuvius in 79 A.D. His nephew, Pliny the Younger, is an important Latin author.

Propertius, Sextus

50? B.C. to 15? B.C.--Roman elegiac poet born near Assisi, Italy and educated in Rome. His poems are chiefly amatory. His first book (c. 25 B.C.), dedicated to his mistress, Cynthia (real name: Hostia), gained him admission to the literary circle centering about Maecenas, where he enjoyed the friendship of Ovid and Vergil. Four books of his poems containing altogether over four thousand lines, are extant. He appeals to the generation that wants to make love, not war.

Seneca the Elder

Roman rhetorician born in Cordoba, Spain. Author of CONTROVERSIAE, a discussion of the 74 imaginary legal cases. Seneca the Elder was the father of Seneca the Younger.

Seneca the Younger

Nero's teacher and advisor, Seneca--like Petronius--was ultimately ordered to commit suicide by Nero. Seneca was a philosopher and a writer of tragedy. His tragedies--mainly on mythological subjects--have influenced profoundly Shakespeare, Moliere, Racine, and others. Seneca was a Stoic who preached a loftly moral code. There was a lamentable rift between what Seneca practiced and what he preached.

Statius, Publius Papinus

A minor Roman poet in the court of the Emperor Domitian. He wrote epic poems. Dante regarded him as a Christian. He was a favorite of Chaucer's.

Syrus, Publilius

A slave who came to Rome in the first century B.C. After being manumitted, he wrote plays called mimes. Proverbs that occurred in these mimes were collected for schoolboys to learn. These proverbs have been very attractive to people through the ages.

Terence (Publius Terentius Afer)

A black man and one of the greatest of comedy writers in the history of world literature, Terence lived from 185-159 B.C. His six surviving plays have exerted great influence on later playwrights including Shakespeare. The teacher is referred to the chapter on Terence in the Instructional Services curriculum resource on AFRICA IN CLASSICAL ANTIQUITY.

Varro, Marcus Terentius

116-27 B.C.--A Roman grammarian and philologist, Varro has written an interesting book on linguistics called DE LINGUA LATINA. He is a comparatively minor author, of interest primarily to scholars.